The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

MARCH 5, 1919

PRICE TEN CENTS

THE NATIONAL THEATRICAL WEEKLY

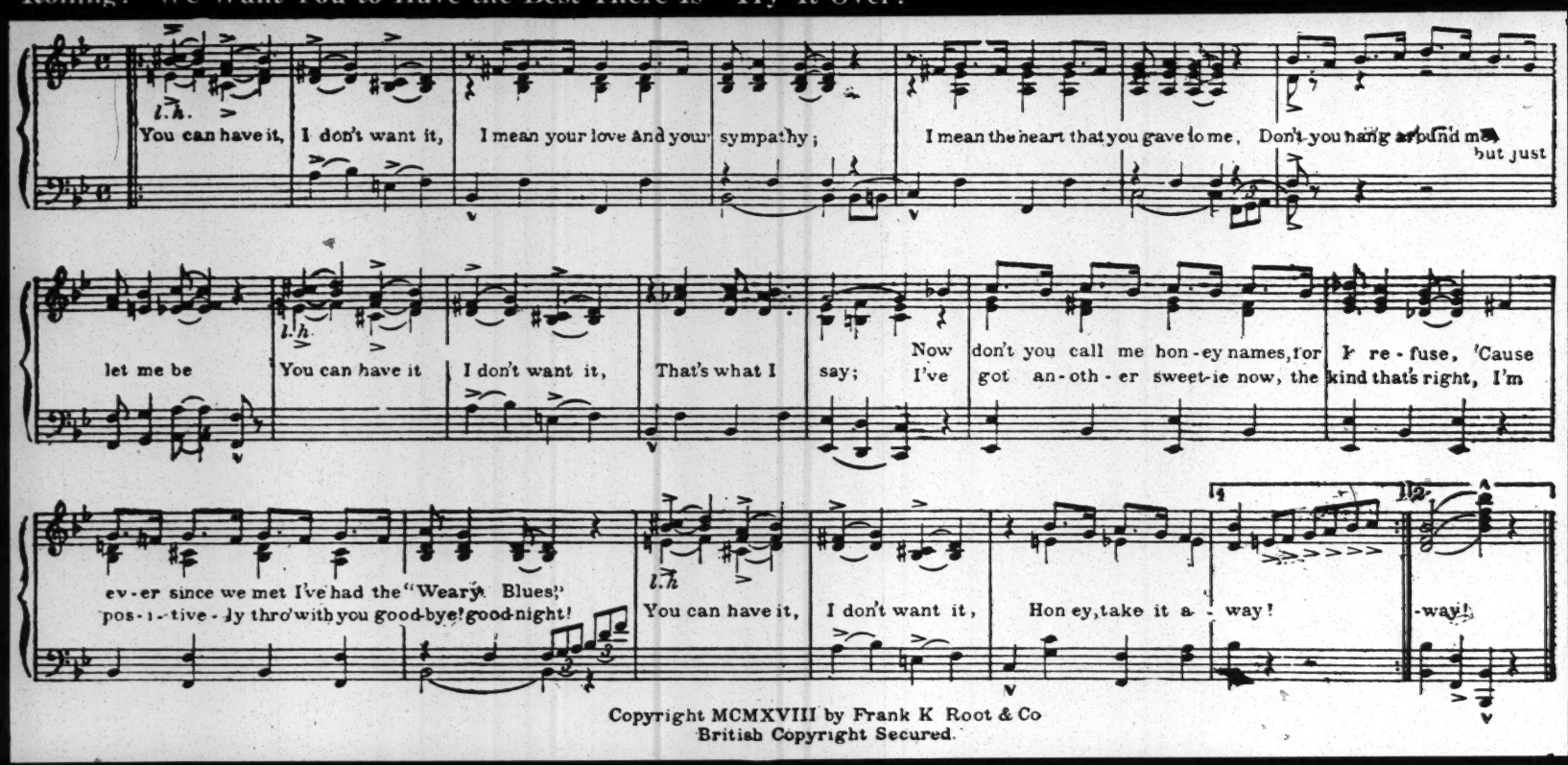
HERE IT IS

SMASHING "JAZZ" SENSATION
BREAKING ALL RECORDS EVERYWHERE

You Can Have It
I Don't Want It!

By MAY HILL, CLARENCE WILLIAMS and ARMIN J. PIRON

You have No Song at all Until you get This One. This is That Jazz you have been waiting for, the "Blues" you craved for the last time You Thought your act was set. Now, Get Down to Business—Get Set—Put It Over—You Can Do It If You Take Our Tip. Whether you have a large or small combination makes no difference. This song is versatile—Fits Anywhere—Anytime—Are You On? Then Get It Now! For Single, Double, Trio, Quartette or Company Ensemble. Orchestrations Ready—All Keys—Make 'Em Talk About You—Start the Ball Rolling! We Want You to Have the Best There Is—Try It Over!


l.h.
You can have it, I don't want it, I mean your love and your sympathy; I mean the heart that you gave to me, Don't you hang around me but just
let me be You can have it I don't want it, That's what I say; Now I've don't you call me hon-ey names, for got an-oth-er sweet-ie now, the re-fuse, 'Cause kind that's right, I'm
ev-er since we met I've had the "Weary Blues," pos-i-tive-ly thro' with you good-bye! good-night!
l.h.
You can have it, I don't want it, Hon ey, take it a - way! -way!

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HAUNTING WALTZ SONG SENSATION

"SWEET HAWAIIAN MOONLIGHT"

Words by JACK FROST

TELL HER OF MY LOVE

MUSIC BY HENRI KLICKMAN

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McKINLEY MUSIC CO.,

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NEW YORK—145 WEST 45TH STREET

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SHUBERT LEASES ARE BEING RENEWED

CASINO EXPIRES NEXT YEAR

The Shuberts are getting ready to renew the leases on many of their houses throughout the country. Within the next few years, it was learned last week, leases held by them on some of the most successful theatres in the country will expire, and, unless they can negotiate new ones, they will have to build theatres in the territory covered by their leaseholds to maintain the extensive circuit they have organized.

And among the houses affected is the Casino Theatre, at Broadway and Thirty-ninth street. This house has been held by the Shuberts under lease from the John M. Bixby Estate for a number of years, the last renewal being for a term of five years from April, 1915, at $40,000 a year. This house may be said to have been the nucleus of their theatrical holdings. Under the last renewal the lease expires a year from next April.

The lease for the Shubert Theatre in Boston expires next January. This was negotiated by the Shuberts in January, 1910, the house at that time being taken for a term of ten years at a rental of $36,000 a year. And, until a few years ago, this house was their most important holding in New England.

The Shubert Theatre in Kansas City, built for them in 1906 by Leo N. Leslie at a cost of $150,000, and the most expensive theatre ever built in that city up to that time, was acquired by the Shuberts through lease for a term of twenty years at the comparatively low rental of $20,000 a year. Although the lease on this house does not expire until September 1, 1926, the Shuberts will probably include it in their renewal activities at this time, because if they wait until the lease expires the rent may be boosted on them.

Probably the most valuable leasehold the Shuberts own is the one on the Winter Garden premises. The property is owned by the estate of the late Alfred G. Vanderbilt, who went down on the Lusitania, and previous to its acquisition by the Shuberts more than twelve years ago for a term of ninety-nine years, it was used as a horse exchange. The Shuberts are said to be paying in the neighborhood of $25,000 a year for the premises. There are five stores in the building besides the cabaret quarters upstairs, all of which the Shuberts rent out and from which they derive a rental of over $100,000 a year. Their leasehold on the property is valued at $500,000.

WEDDING BELLS FOR "JOSIE"

Josephine C. Lesch or "Josie," as she is known to those who have occasion to telephone to the Theatrical Division of Training Camp Activities, in the New York Theatre Building, will forsake her switchboard shortly before June 7th, on which date she becomes the wife of Edward Hart, stock manager for Sanger and Jordan, and well known in the theatrical business.

MUSICALIZE MAY IRWIN PLAY

The Berwyn Producing Corporation, which is producing the new May Irwin play, "Raising the Aunty," is getting ready to produce another play, it was learned last week. The new piece will be a musicalized version of one of Miss Irwin's old plays.

The Berwyn corporation was organized last January with a capital of $10,000. The officers are A. L. Berman, president, and Kurt Eisfeldt, treasurer and general manager. Berman is an attorney and former producer of burlesque shows. Eisfeldt is May Irwin's husband.

"Raising the Aunty," scheduled to open in Poughkeepsie March 17, is costing the Berwyn corporation approximately $20,000. The show's payroll will total close to $6,500 weekly. May Irwin, the star, is receiving $1,000 a week. It was also learned last week that Clifton Crawford was asked to join the cast of the show, being offered $800 a week to do so, but he asked $1,100 and the negotiations fell through.

TUCKER CONTRACT RENEWED

Sophie Tucker last week renewed her contract to remain at Reisenweber's for another ten weeks with her Five Kings of Syncopation. She has also added another member to her band, a trombone player who will be billed as a "Joker."

Under her contract with Reisenweber's Miss Tucker receives fifty per cent of the couvert charges and ten per cent of the gross receipts. Her band is paid by the management, the amount not being deducted from Miss Tucker's receipts. This arrangement has netted Miss Tucker from $1,500 to $2,200 weekly since she opened at the restaurant.

At the expiration of her renewed contract, Miss Tucker will begin rehearsals of the revised comedy with music, written for her by Jack Lait, in which she was scheduled to open last January.

SHOWS LEAVING BOSTON

BOSTON, Mass., Feb. 27.—Five shows playing here are slated to close shortly. "Hello Alexander," at the Majestic, with McIntyre and Heath, is in its last two weeks, and is due to close on March 15. "Little Simplicity," at the Wilbur, will also complete its run there on March 15, while "The Better 'Ole" is due to depart from the Hollis on the same date. "Lombardi Limited" and "Polly With a Past" are also scheduled to close on March 15.

STAGE HANDS CLEAR $10,000

The dance of Theatrical Protective Union, No. 1, turned out to be a big success on Saturday, the receipts totaling in the neighborhood of $10,000. The affair was held in Yorkville Casino on Eighty-Sixth Street, where three halls and as many bands were employed. The receipts will go to swell the Burial Fund of the Union. A number of entertainers from Ziegfeld's Roof and some of Keith's stars entertained.

SAILS TO PRODUCE "MAYTIME"

Jake Shubert sailed for London last Saturday on the Olympic. His chief mission while abroad will be the superintending of the London production of "Maytime," which will go into rehearsal immediately following his arrival. The premier will take place in about five weeks from now.

ARMY THEATRES ARE TO BE PERMANENT

WAR DEPT. TO OPERATE THEM

The United States Government has decided to make theatrical entertainments a permanent feature of army life from now on, and, in accordance with this decision, every permanent cantonment will continue to operate its own Liberty Theatre, under the auspices of the War Department.

The number of Liberty Theatres that are to become permanent fixtures, naturally, depends on the number of cantonments the War Department will finally decide to operate. It is likely, however, that the Liberty Theatre Circuit will consist of at least fifteen houses.

At present, the following camps and cantonments have Liberty Theatres: Devens, Upton, Mills, Merritt, Dix, Meade, Humphries, Lee, Eustis, Stewart, Jackson, Gordon, Hancock, Wadsworth, Travis, McClellan, Bowie, Fort Sill, Funston, Dodge, Grant, Custer, Taylor and Sherman. Several of these will close in the course of the next three or four months. Among those that are slated for an early closing are McClellan, Wadsworth and Hancock.

Just exactly what cantonments will be retained after demobilization is fully accomplished has not been determined as yet. It will be the regular cantonments, however, that will remain open when the fifteen permanent ones are finally chosen. All of the National Guard Camps will be abolished in time.

The theatrical division of the Commission on Training Camp Activities is gradually being merged with the War Department and will shortly become a military branch of that department, instead of a civilian one as it has been heretofore.

J. Howard Reber will remain at the head of the theatrical division, as will Harry Stubbs, the routing man, and most of the other civilian employes of the division. The headquarters will remain as at present in the New York Theatre building. The civilian managers of the various Liberty Theatres will be dropped by degrees and replaced by army officers.

KALICH TO PLAY SUBWAY ROUTE

When "The Riddle: Woman" closes at the Fulton, March 15, it will lay off for a week before beginning its three-weeks' tour of the subway circuit. The play will reopen March 24th at the Majestic Theatre, Brooklyn. On March 31st it comes to the Shubert-Riviera for a week, and on April 7th it opens at Loew's Seventh Avenue Theatre for a week. After that the play again lays off for a week before opening in Chicago.

"Please Get Married" is scheduled to replace "The Riddle: Woman" at the Fulton.

TULLY WRITING NEW PIECE

LOS ANGELES, Feb. 28.—Richard Walton Tully is on his ranch near here busy writing a new play with which he will go East in mid-Summer and produce next Fall. It is said to be a big spectacular piece.

TREASURERS SET BENEFIT DATE

The Treasurers' Club of America will hold its thirtieth annual benefit performance at the Hudson Theatre, Sunday evening, May 4. Mrs. Henry B. Harris, owner of the Hudson, who takes a deep interest in the club's affairs, has provided the theatre rent free and, in addition, will pay the wages of the stage hands necessary for the vaudeville bill that is to be arranged. Last December, when Charles Coogan, a member of the Treasurers' Club, and who was treasurer of the Hudson, died, Mrs. Harris, on the day of his funeral, had the doors of the theatre closed from 9 in the morning to 6 at night as a tribute to him.

The Treasurers' Club, which has a membership of 150, and which has no club rooms of its own, holding its meetings four times each year at the Metropolitan Opera House or the Booth Theatre, expects to raise $5,000 from the performance in May. This money will be added to the club's emergency fund, which now totals about $20,000.

The membership of the club is composed of the treasurers of the leading theatres throughout the city, among whom are men who have risen to managerial positions. The dues are $10 a year, and, when a member dies, his beneficiaries receive $250. The interest on the principal of the fund is divided each year among the widows of the members who have died during the current year. The additional amount received by each widow must not exceed $250.

Harry B. Nelmes is chairman of the arrangements and program committees. The following are the officers of the club: James H. J. Scullion, president; Jed F. Shaw, vice-president; Sol. De Vries, treasurer; Ernest Albers, recording secretary; Louis A. Morgenstern, financial secretary, and A. L. Jacobs, counsel. The governors are Max Hirsch, Alfred T. Darling, Earle Lewis, Bernard Klawans, Ralph W. Long, Charles J. Lyon. The auditors are Mack Hilliard, H. B. Nelmes and John N. Ostrander.

"A BIT OF PARIS" CLOSES

"A Bit of Paris," the romantic play with music, in which Julia Byron and Goldwin Patten were featured, closed last Saturday night in Williamsport, Pa., and has been brought back to New York for revision and recasting by Edward E. Rice, its producer.

The play written by Julia Turck Baker, and which opened in Oswego February 21, was really owned by Julia Byron, who produced it as a vehicle in which to feature herself. A paucity of music and girls was responsible for the bad reception the piece received during its short life. In the neighborhood of $10,000 was spent in the play's production and its weekly payroll amounted to $2,000.

REPUDIATED THE CONTRACT

When David Belasco's production "The Boomerang" played in Gary, Ind., about a month ago, the house manager repudiated the booking contract made in Chicago, it was learned last week, and refused to pay for the additional stage hands required to set the piece.

This act led to the sending out of a questionnaire by the Producing Managers' Association several weeks ago to check up on recalcitrant managers and owners of small houses throughout the country where first-class shows are in the habit of playing one-night stands.

BEDROOM SCENE PLAYS ARE NUMEROUS

DE FOE RAPS "SLEEPLESS NIGHT"

Farces with bed room scenes are numerous this season. Managers, seemingly, are of the opinion that an Ostermoor scene, is necessary to the success of plays.

But it is a question whether the limit in production of plays of this type has not been reached. The production of "A Sleepless Night," the latest addition to the list, drew forth the condemnation of several critics, which might be taken as the forerunner of a revulsion of public sentiment against any more of this type of play.

Louis De Foe, the dramatic critic of the *New York World*, in commenting upon this play, now running successfully under the Shubert management at the Bijou Theatre said recently:

"By any ordinary process of discrimination outside the theatre, such an attempt at nasty suggestion as 'A Sleepless Night' would find the shortest possible route to the waste paper basket. Even if its impropriety made it enticing for commercial purposes, its utter banality would disqualify it. Its three acts suggest—in point of palatableness—nothing so much as a layer of rancid meat between two slices of mouldy bread."

It is more than likely that the managerial appetite was whetted for this kind of dramatic fare by the success a few seasons ago of "Twin Beds," a work written by Margaret Mayo and produced by Selwyn and Company, a production that really "set" this firm of managers in the producing field.

From the start this Mayo play was phenomenally successful, and after having a long run in New York was sent on the road with equal success, and then to England. Even today, and the play is several season's old, it is a veritable gold mine for A. S. Stern, who has the road rights to it.

The appetite born of "Twin Beds" was probably fully developed last season by A. H. Woods production of "Parlor, Bedroom and Bath," which came from the pens of C. W. Bell and Mark Swan. It is claimed that on this play Woods cleaned up $40,000 on the season, and this sum, together with the royalties paid to Bell, Swan and George Broadhurst, who also gets a percentage, gives some idea of the amount of business the play did in New York.

This season there are three "Parlor, Bedroom and Bath" companies on the road, the first and second companies being headed by Florence Moore and Flavia Arcaro, respectively. All of these companies were playing to packed houses last fall when the country was suffering from the after effects of the Spanish influenza and when other shows were closed.

The first manager to be bitten by the "Bedroom Play" bug this season was George Broadhurst, who, with the knowledge of Woods' success on Aug. 12 last produced at the Playhouse "She Walked in Her Sleep," written by Mark Swan without the aid of his former collaborator. This play enjoyed a lengthy run, but did not attain the success of its predecessor.

The next to feel the "bug's" bite was John D. Williams, who, on Oct. 5, at the Bijou Theatre, presented "Sleeping Partners," a work taken from the French of Sacha Guitry, in which H. B. Warner and Irene Bordoni played the leading roles. Success perched on the Williams banner, which was interrupted by a misunderstanding between him and Warner, which caused the withdrawal of the play.

On December 30 the "bug" took another nip at George Broadhurst, and on that date, at the 39th Street Theatre he produced "Keep It to Yourself," also from the pen of Mark Swan, who, this time, found his inspiration in a French comedy by Keroul and Barre.

On Jan. 15, A. H. Woods, with the memory of the full coffers resulting from "Parlor, Bedroom and Bath," presented at the Eltinge Theatre "Up in Mabel's Room," written for him by Wilson Collison and Otto Harbach.

Then, on Feb. 10, Oliver Morosco fell into line and, at the Little Theatre, produced a play written by James Cullen and Lewis Allen Browne, entitled "Please Get Married," in which Ernest Truex and Edith Taliaferro are featured. This play has proved so successful that it is to be moved to the Fulton, a more commodious theatre.

The three last mentioned productions, together with "A Sleepless Night," are playing to big business, at least two of them turning people away.

WILL BE SENTENCED FRIDAY

Frederick Wolfram, the erstwhile Shubert treasurer-accountant-bookkeeper, who pleaded guilty to an indictment charging him with forgery in the second degree, will be arraigned for sentence next Friday before Judge Crain in the Court of General Sessions.

Wolfram is twenty-nine years old, married, and lived with his wife and two children in an apartment in Brooklyn, for which he paid $37 a month. During the three years he was employed by the Shuberts at $50 a week he maintained an apartment at the Claridge, where he was arrested, had a machine, and is reported to have entertained his friends at the Claridge with expensive dinners. Following his arrest, a receipted bill was found on Wolfram showing that he had bought and paid for a diamond ring valued at $885, which he is reported to have given to a young woman employed in the Equitable building, at 120 Broadway. The young woman has disappeared since Wolfram's arrest, it is reported.

Wolfram's peculations, it is alleged, extended over the entire period he was employed by the Shuberts. The latter did not discover his defalcations because, after issuing vouchers to himself and raising checks from small amounts to large ones, Wolfram destroyed the checks and vouchers.

The specific charge on which Wolfram was indicted and to which he pleaded guilty is for raising a small check drawn on the Columbia Trust Company for $600. This act was committed December 23, 1918, and the original amount of the check is not known, because Wolfram destroyed it after it came back from the bank.

LEAVES TO BOOST BENEFITS

Daniel Frohman left on Tuesday of this week to supervise the six remaining benefit performances to be given in as many different cities within the next six weeks for the Actors' Fund of America.

The next performance is to be given in Cincinnati on Friday of this week. Performances will also be given on the next five successive Fridays in the following cities: Cleveland, Chicago, Detroit, St. Louis, Boston.

Thus far, benefit performances have been given in New York, Philadelphia, Washington and Pittsburgh, the receipts totaling $26,500, divided as follows: The New York benefit at the Century January 24 netted $15,000; Philadelphia, February 7, $5,000; Washington, February 21, $3,500, and Pittsburgh, February 28, $3,000.

FUND TO GET 10%

Ten per cent of the funds raised at the benefit to be given next Sunday night for the relatives of the late Rudolph Aronson, will go to the Actor's Fund, in accordance with the recent plan agreed upon that the percentage of all benefits should be turned over to help provide for aged Thespians. This will be the first benefit in New York City at which the percentage was collected.

WEBER & FIELDS WON'T SAIL

The engagement which Joe Weber and Lew Fields, reunited, made for a tour of England, has been called off, owing to the fact that Weber has entered into plans for next season that will require his attention here.

WOODS WINS IN ENGLISH SUIT OVER PLAY

HE CONTROLS "WITHIN THE LAW"

LONDON, Feb. 28.—A. H. Woods, the American producer who is in this country at present, having come to London to supervise the presentation of "Uncle Sam," known in America as "Friendly Enemies," was successful last week in his suit against Faraday and others, which has been pending in the courts here since 1914, over the rights of "Within the Law."

Woods brought action to restrain Faraday, the Estate of the late Sir Herbert Tree, F. Manville Penn, A. Wimperis, and Horsfield and Woodward, from presenting "Within the Law" in the provinces. Woods claimed he acquired rights to the play in 1912 from Selwyn and Company in America, afterward leasing the English producing rights to Faraday.

The latter, in turn, leased the provincial rights to the other defendants. After the play had run a year in London it was presented in several of the provinces. Woods objected to the provincial presentation, claiming that he leased the rights for London only.

Mr. Justice Bailhache, in the court below, dismissed the complaint. In the Court of Appeals, last week, the plaintiff's contention was upheld and the judges ordered an inquiry to ascertain the amount of damages sustained by Woods.

PRESS CLUB DINES STARS

BOSTON, Mass., Feb. 28.—At the annual reception of the Boston Press Club to the theatrical visitors to the city held here last week, Grace Valentine was unanimously voted the most popular young lady present. The dancing and entertainment was all given under the direction of Herbert D. Vittum, president of the club. Major Carroll J. Swan, of the 101st Engineers, told some thrilling stories about the war, and then introduced the guests.

Miss Ina Rork, who is appearing with Miss Valentine in "Lombardi Ltd.," delivered herself of a talk on "Women in the Recent War." Roger DePisa rendered a monologue of jokes and stories. Leo Carrillo, of "Lombardi Ltd.," rendered a few impersonations and stories, and Vera Michelana, some members of the McIntyre and Heath company, and Hilda Brand made a very pleasant evening's entertainment.

WEBER SUES AUDREY MAPLE

Joe Weber, through House, Grossman and Vorhaus, has sued Audrey Maple in the Municipal Court to recover $330 which, he claims, he advanced her while she was playing in "Her Regiment."

In his complaint, Weber alleges that, between Sept. 1, 1917, and June 1, 1918, he advanced Miss Maple various sums amounting in all to $580. She was to use the money in purchasing gowns for her part in the show. However, Miss Maple paid back $250, Weber claims, leaving the balance he has brought suit for. Miss Maple is at present in "Monte Cristo, Jr.," at the Winter Garden.

ACTORS MUST KEEP MOVING

An order to keep every one moving in the big hallway of the Longacre building was issued last week by the owners of the building. This will affect many theatrical folk who have been in the habit of putting in long distance telephone calls at the pay station there and then standing about until the connection was obtained.

WILL STAR NEXT SEASON

The plans of Dave Weis to star Henrietta Crosman through the South in "Erstwhile Susan" this season, have been called off, but he has a new piece in preparation in which he will present Miss Crosman next season.

SHUBERTS WIN TRIAL

The Shuberts won the second trial, last week, of the suits brought against them by the Tottles Theatre Company of St. Joseph, Mo., when, after a trial lasting four days, a jury in the Supreme Court before Judge Hendricks, brought in a verdict in their favor.

The first trial, in 1915, resulted in a $14,000 verdict for the Tootle people. The Appellate Division reversed this verdict and ordered a new trial.

The action was for rent which the Tootles claimed was due them from the Shuberts on a lease which the latter held for the Tootles Theatre, St. Joseph. The term of the lease was five years from 1910 at $8,000 a year. In 1913, however, the Shuberts abandoned the theatre and refused to pay rent for the balance of the term. They contended that the theatre was unsanitary, unsafe, and in a decrepit condition, and that the Tootles, who had promised to fix the house up, failed to do so.

William Klein was the attorney for the Shuberts, assisted by Max D. Steuer, and the Tootles attorneys were Guthrie, Bangs and Von Sinderer, Austin G. Fox being retained as counsel.

SAY THEY OWE MONEY

A list containing the names of a number of theatrical people who are alleged to owe sums of money to the management of Bryant Hall for use of the rehearsal rooms there, has been posted up by the management. Incidentally, there is another and larger announcement advising that, in the future, payments will have to be made in advance. The list, as it is posted up, is as follows:

John Humphrey, $2; Mme. Sartoris, $1.15; Willie Edelsten, $22.50; Carl Carlton, $12; Texas Guinan, $1.60; Miss Poli, $1.50; Dorothy Richmond, $3; Arthur Lamb (author), $26; Mrs. Effie Alsop, $9; Mr. Pope (producer), $8; Mr. Cuca (opera company), $2.60; S. Piatov (Russian dancer), $7.50; Interstate Opera Company (Mrs. Butler), $3.75; Billy Thompson, $1.50; Claire Lorraine and Mrs. Johns Manville, $6; Max Ford (of Four Fords), $11.06; Robert D. Corin, $22.50; Max Rabinoff, $94.15; G. M. Anderson ("Bronco Billy"), $2.50; William P. Orr, late manager of "The Kiss Burglar" company, $35; and the Whitney Opera Company (Fred C. White), $37.50.

WELCH LOSES SUIT

The suit for $1,000 brought in the Municipal Court by the Kiss Burglar Corporation (Jack Welch) against Coutts & Tennis, was dismissed last Monday by Judge Lauer, who did not even permit the case to go to the jury.

This action by the judge followed the testimony of Welch, who was the only witness in behalf of the plaintiff. O'Brien, Malevinsky and Driscoll represented the defendants, and William Klein came into court to represent the Shubert's interest in the litigation.

Two more suits were started against the Kiss Burglar Corporation last week. Emil Plohn sued to recover $547.50, alleged to be due for picture frames, and the White Studio, Inc., is seeking $264.42 alleged to be due for photographs. Leon Laski is the attorney for the plaintiff in each suit.

Laski stated last week that he will probably file a petition in bankruptcy against the Kiss Burglar Corporation if he could find another creditor to join the two he now represents.

OUT OF "PARLOR" CAST

FINDLAY, Ohio, March 3.—Virginia Milliman, who had a part in "Parlor, Bedroom and Bath," was taken ill here and had to leave the cast. The A. H. Woods office was notified in New York and Lillian Hearne, who recently closed in "Fair and Warmer," was rushed here to take her place.

USING A. E. A. CONTRACT

Elliott, Comstock and Gest have begun using the contract approved by the United Managers' Protective Association and the Actors' Equity Association.

DRAMA'S HOPE IS IN U. S., SAYS GALSWORTHY

SINCERE PLAYS CLOSE THEATRES

That America may become not only the foster mother, but the actual mother of dramatic art is the belief of John Galsworthy, the English author and dramatist now in this country, who spoke last Sunday at the Fulton Treatre under the auspices of the Drama League. The subject of his lecture was "Anglo-American Drama and Its Future."

Mr. Galsworthy pleaded for sincerity in the drama, mentioning the so-called Little Theatre movements throughout Great Britain and America as commercially unsuccessful evidence of what he believes will ultimately bring about an era of dramatic sincerity in this country. At the very outset of his lecture, however, he stated:

"There is nothing like sincerity for closing the doors of theatres. Sincerity in the theatre and commercial success are not coincident.

"The plays which tickle the public hardly last a decade; those that don't last for centuries."

As an example of this last he mentioned the plays of Euripides.

"The burden of this struggle is on the shoulders of the dramatist," the speaker stated, and among the sincere ones of this generation he cited Synge, St. John Hankin, Shaw, Barrie, W. S. Gilbert and Ibsen. He said that the critics who write for "that vehicle of improvisation, that modern fairy tale, our daily paper, are always inclined to welcome anything new that appears in our theatres.

"What we require is a theatre where nothing but the sincere thing will be produced and, in a few years, it would become the most fashionable theatre."

In closing Galsworthy predicted a successful future for the sincere American dramatist and that the theatre in England would suffer hardships in the near future.

"Sincere dramatists in America are going to have an easier time than they had before the war; England a harder time, for England will find that it has very little money to spend on amusements."

The crowd that came to listen to Galsworthy, "the gentleman of English letters," filled every part of the theatre, including the stage, which was loaned for the occasion by Oliver D. Bailey, the lessee, and Mme. Bertha Kalich, who is appearing there at present in "The Riddle: Woman."

After the lecture Mme. Kalich went back-stage, where she was presented to Mr. Galsworthy by Montrose J. Moses, who had previously introduced the lecturer to the audience on behalf of the Drama League.

NEISS GETS OTTAWA CONTRACT

Victor J. Neiss, manager of the Canadian Victory Shows of Toronto, has obtained the contract to supply all amusements this year at the Ottawa Exhibition. He will put on a show named "A Trip to Shanghai" which is now under construction at the show's Winter quarters. A report that Neiss was ill was untrue.

ENLARGE OKLAHOMA THEATRE

OKLAHOMA CITY, Okla., Feb. 28.—Manager O. W. Connally has remodelled the Auditorium Theatre here and can now play all large road shows. A stage of twenty-six by forty feet with drops and scenery, has been added and 2,400 seats installed. The price of admission while pictures are shown has been reduced to 5 cents.

GET BUILDING PERMITS

ALBANY, N. Y. March 1.—Building permits were granted last week to Max Speigel for the immediate construction of the New Strand Theatre. The house will be built on North Pearl street along the same lines as the Strand Theatre in New York City.

TANK SHOW TO TOUR U. S.

BAR-SUR-AUBE, Feb. 10.—The Tank Corps Follies, here rehearsing a new show, will soon start on its farewell tour of the A. E. F., before leaving for the United States, where it is planned to show the Tankers in their original A. E. F. production for several months.

The Tankers' new show is called "Je Ne Sais Pais" or "Three Beans in a Mess Kit," meaning, "I Don't Know." It comes from the pen of Calvin Bard and Bruce Bundy and brings in several original numbers, which are tuneful and witty.

Walter Scott, Harlan Crowell and Johnny Carey are being featured in this new comedy, giving the Tankers a twin bill which, when completed, should equal if not surpass anything in the A. E. F. The old "Thirty Minutes of Pep," and "Parade Rest" will also be retained, making a real evening of laughter and music.

The first Tank Corps show originated in the Argonne Forests, where brick dust and black from lamp chimneys was the make-up and clothes from the ruins furnished the costumes. This show, a strictly soldier affair, will more than likely be brought back to the States intact. Lieut. Darwin Phillips, the officer-in-charge, is planning a revival for God's Country, to show the folks at home just what the Tankers did in the entertainment line at the front.

Many well known performers are numbered among the Tankers. Sergt. Calvin Bard, the director, is a former moving picture man, while George Kadel, Rocco Aiala and Stanley Gerlicha are concert performers. Lieut. Bruce Bundy is a well known musical man, while Joe Rampone will be remembered for his bit at the Winter Garden.

Harry Phipps, the Detroit cabaret performer, and Al Wilson, are working a double which is a riot over here, while Johnny Carey and Walter Scott are teamed in a black face act second to none. Others who are well known are Chuck Swan and Jim Burba, two newspapermen who formerly were in the show game, Lester Speed, the Navy boy from St. Louis, Lee West, the Pittsburgh chap who is doing Ben Welch's act, Hank Comstock, the Society Dancer, Emery Hansen, Jack Beers, Bobby Law, Harlan Crowell, and Boyd Zuber are others.

Sam Harris is in charge of the stage and he has done wonders with nothing. Building stuff over here and over there are two different things and that Harris has been able to put out stuff to stand the strain of two months' real work and abuse speaks well.

Taken as a whole, the Tankers' new show should give the A. E. F. a big scream, and when it hits the States the Home Folks are sure to take kindly to Uncle Sam's Tankers who have been entertaining the boys since the Kaiser kicked his last.

It looks like a winner whether it plays on Broadway or here.

KERN IS BUSY

The completed book, lyrics and score of a new musical play by Harry B. Smith and Jerome Kern was sent, last week, to Albert De Courville, the English producer, who will produce the play in London the early part of next month. This is the first of three musical plays Kern has contracted to write for De Courville within the next year.

Another new musical play by Kern, written in collaboration with Anne Caldwell, was put into rehearsal last week by Charles Dillingham, who plans to present it the latter part of this month. Thus far, no title has been chosen for the piece, which is being staged by Fred Latham and for which the following principals have already been engaged: Ann Orr, Douglas Stevenson, Nellie Fillmore, Scott Welsh and James Marlowe.

Kern is writing still another musical play for Dillingham in collaboration with P. G. Wodehouse, erstwhile member of the Bolton, Wodehouse, Kern, triumviate, who, following the withdrawal of Kern, continued writing with Bolton. Together with Louis Hirsh, they wrote "Oh My Dear," now playing at the Princess. Now Bolton and Wodehouse are reported to have split, the latter rejoining Kern in musical play collaboration.

PROBATE WILLS OF THEATRE FOLK

HAYMAN AND MASON INCLUDED

In the Surrogate's Court last week letters of administration were asked in the estates of Al Hayman, John Mason, Mme. Kenny Mintz Lipzin, Charlotte Thompson and Joseph Leslie, all of which were granted except Mme. Lipzin, whose will is being held up because of the inability of her executors to locate two of her nephews and serve them with citations, required by law.

Al Hayman, the well-known manager and associate of the late Charles Frohman, left a will disposing of an estate valued at $1,852,479, which is reduced to $1,692,815 by the deduction of claims filed against it. While it was generally understood that Hayman was a very rich man, few believed him worth more than $1,000,000, and the size of his fortune places it among the largest made in the theatrical business.

The holdings of the Hayman estate include the Empire Theatre, New York, appraised at $610,000; an office building at 1432 Broadway, valued at $320,000; a half interest in Pabst's Restaurant, on West One Hundred and Twenty-fifth street, $55,743; shares in the New York Theatre, $171,624, and shares in the Crescent Theatre, New Orleans, $70,567.

To his widow, Minnie Hayman, is bequeathed a life estate in $1,055,815, and Alf Hayman, his brother, gets legacies aggregating $120,000. Several nieces and cousins are also remembered, and the Mount Sinai Hospital, the Montefiore Home and the United Hebrew Charities receive $13,087 each.

By the will of John Mason, for years one of our most popular actors, that player left all of his property to Mrs. Leila McBirney, whom the testator designates as "my friend," all of his relatives being barred by him from sharing in the estate because, the will states, he had provided for them during his lifetime.

Mrs. McBirney, who was a friend of Marion Manola, Mason's first wife, receives the Mason home at Bayport, L. I., valued at $15,000, some Liberty Bonds, and a personal bank account, the amount of which is not stated.

Mme. Lipzin was a prominent Jewish actress. She died on September 28, 1918. Her will was executed on January 31, 1919, and it disposed of personal property valued at more than $25,000.

The missing nephews of the deceased are Jacob Somes (also known as Jack Sonners) who, when last heard from, was with the United States Army somewhere in France. The other is Louis Somes, whose whereabouts has been unknown to his family for some time.

The will of Charlotte Thompson, writer and dramatist, bequeaths about $2,000 to Marie I. Thompson, mother of the deceased; but, as she died since the making of the will, the estate reverts to Marie L. Thompson, a sister of the testator.

Joseph Leslie, a character impersonator and comedian of the old days, left $50 and a case against the Ludist Realty Company. He died without having made any will and his widow, Minnie Leslie, obtained letters of administration upon the estate from Surrogate Fowler and intends to press the suit. Leslie, she claims, was killed by a fall suffered upon property belonging to the Ludist company.

PAYING 11 PER CENT ROYALTY

The Shuberts and Walter Jordan, producers of "Good Morning, Judge," are paying 11 per cent. royalties to the authors, it was learned last week. This is divided as follows: Five per cent. to Sir Arthur Wing Pinero, from whose farce, "The Magistrate," the musical play was adapted, and 2 per cent. each to Howard Talbot, Percy Greenbank and Lionel Monckton, authors of the musical version.

WANT TESTIMONY BARRED

A motion was made in the Supreme Court last week to preclude Louise Dresser and her husband, Jack Gardner, from offering certain testimony at the trial of the suits. Miss Dresser and her husband have brought against Henry W. Savage, Inc., and the Klaw and Erlanger Amusement Company, Inc.

Miss Dresser, who is playing over the Keith Circuit at present, seeks $50,000 for injuries she alleges she sustained Feb. 27, 1917, when she tripped over a carpet while appearing on the stage at the Liberty Theatre in "Have A Heart." Jack Gardner is seeking $25,000 for the loss of his wife's services while she was recovering from the effects of her alleged injuries, and also seeks to be reimbursed for the moneys he expended on medical treatment for her.

Last November, Judge Gavegan granted a motion made by attorneys for the defendants for a verified bill of particulars. This has not been filed by the plaintiffs in accordance with the order signed by Judge Gavegan, the defendants now claim. That is why the defendants are now seeking to preclude the plaintiffs from testifying to the things sought in the bill of particulars.

PENNSYLVANIA HAS "SPEC." BILL

HARRISBURG, Pa., Feb. 28.—State Senator A. F. Daix, Jr., has brought a bill up in the senate which aims to put ticket speculators out of business. This is the second law upon the subject proposed by Daix, and, if passed and enforced, would completely curb the speculators.

According to the new bill, it will be a violation of the law for "any theatre owner or manager of a theatre or other place of amusement to sell or give to any person tickets of admission unless the price of such ticket shall be printed upon the ticket, or to sell or knowingly permit the sale of any such ticket except at the box office of the place where such ticket calls for admission."

The proposed bill makes it illegal for any theatre owner to sell or in any way distribute tickets to any person who would sell or trade the pasteboard, and just as unlawful for anyone in possession of the ticket, but the man in the box office, to sell the ticket.

A rider attached to the bill provides that in each theatre there must be hung in a conspicuous place a chart, showing exactly where each seat in the house is situated.

SHOW NEW THEATRE CHAIRS

Chairs so mounted that they can be raised and lowered two feet or more by the occupants, for use in motion picture and other theatres, are shown in the March Popular Mechanics magazine. The advantage of these seats is that they lift the users high enough to give them a view of the stage unobstructed by persons passing to and fro in front of them—a frequent occurrence at the movies.

CHORUS GIRLS BEHAVE WELL

ALBANY, Feb. 28.—Only two chorus girls were arrested in the State of New York in 1918 for breaking the law. This fact was disclosed in the annual report on criminology presented to the State legislature by Francis M. Hugo, Secretary of State. Three manicures and sixteen stenographers are on the list of those arrested.

HILL TO HAVE 3 MINSTREL CO.'S

Gus Hill is to send out three minstrel companies next season, one of which will play the South, East and Canada; another will go to the Middle West and California, while the third will be a smaller company to play the small towns.

ADA LUM

Ada Lum, whose picture is on the front cover this week, is prima donna of the "Beauty Revue," and has the distinction of being the only performer in burlesque who has ever won the grand capital popularity prize in the Morning Telegraph contest. Miss Lum is of the distinctive type, with a fine personality, and is slated for a production for next season. She is under the personal direction of Roehm and Richards.

DEBTS EAT UP $1,000,000 ESTATE LEFT BY FROHMAN

Final Appraisement of Property Owned by Dead Manager Leaves Total of $452 to His Credit. Always Paid More Attention to Producing Than Business

Contrary to the belief of his friends, business associates and the public, that he was a millionaire, papers filed in the Surrogate's Office last week showed that the net estate left by Charles Frohman, after payment of his debts, was only $452. And this in spite of the fact that the gross amount of his holdings were valued at $919,383.

Frohman died intestate and it was not until the filing of the administrator's accounting that any idea of the value of his estate was reached. In fact, it is doubtful if Frohman himself had any idea of his finances. He devoted himself to the art of the theatre—the production end—and left the business part to others. He seemed to have only the knack of spending money, not keeping track of it.

A few years ago, in speaking of the money made in the theatrical business, Frohman remarked that if he ever accumulated $100,000 from it he would consider he had made a fortune. This was characteristic of the man, who could not see the commercial side of the business he made his life work.

His very dealings with those who worked for him was different from those usually followed, for, with one exception, he never had a contract with any actor or manager. Even his stars appeared under his management season after season with not a scrap of paper between them.

The one exception was Billie Burke and that occurred after she had broken away from him without notice. When she wanted to come back, he said she could, but that, as punishment, she would have to sign a contract that she would continue with him.

Frohman's contracts with all of his players, except the one noted above, were verbal, and were sometimes made over the long distance telephone.

The inventory of the dead manager's estate shows he was possessed of the following: Cash, $126,455; personal property, $431,164 (including $215,000 insurance on the contents of storehouses containing theatrical properties, and a note of the New Lyceum Theatre Company for $128,726). Stocks and bonds valued at $274,484, which included 1,214 shares of the New York Theatre Company, $123,342; 500 shares of the Amusement Company of Illinois, $50,000, and 1,250 shares of the Famous Players-Charles Frohman, $40,000; interest in leases, $62,450; which included one third of the lease of the Hollis Street Theatre, Boston, $5,000; one third in the Colonial Theatre, Boston, $5,000, and one third in construction cost of the Metropolitan Theatre, Seattle, Wash., $52,450.

The total of these sums was within about $80,000 of his estimated fortune.

To offset these was an indebtedness amounting of $918,931, divided as follows: Al Hayman, $354,140, and a demand note for $25,000; Scolle Bros., $100,000, and a demand note for $25,000; Klaw and Erlanger, $118,751, and a demand note for $53,044; William Gillette, $13,754; Maude Adams, $6,248; Billie Burke, $3,030, and David Belasco, $3,618.

Frohman brothers, Daniel and Gustave, and sisters, Carlyl, Emma and Etta Frohman, and Rachel Davison, as his heirs, will each receive $75.33.

MAY PROBE ACTRESS' DEATH

YOUNGSTOWN, O., March 3.—The death of Bernice Golden, the actress, which occurred here last week, warrants investigation by the authorities, according to stories circulated among theatre attaches and others with whom she talked before being stricken with the disease which ended her life in the hospital last week.

Miss Golden, a daughter of the late Richard Golden, was appearing at the Hippodrome with Henry Keane in a sketch called "The Unexpected." It was noticed that she had her arm in a sling, and it was stated that it had been broken in an accident. Later, Miss Golden told some friends that she had been assaulted by an actor.

It is believed here that the experience so weakened her that she became prey to an attack of pneumonia and this caused her death.

Miss Golden was on the stage nearly her entire lifetime, and had appeared in scores of plays.

Her mother was also a professional, known on the stage as Dora Wiley, "The Sweet Singer of Maine." Her mother is now the wife of C. O. Tennis, of New York.

MACGOWAN MUST PAY

Justice Bijur, in the Supreme Court last week, granted the application for alimony and counsel fee in the separation suit started by Mary Elizabeth Macgowan against her husband, Claude H. Macgowan, manager here of the Universal Film Corporation.

The court allowed the plaintiff $25 a week and the additional sum of $250 to her attorneys, Winkler and Rogers.

PRODUCING NEW ACT

Helen Stanley is preparing a new singing and dancing revue which will carry a company of five—three girls and two boys. The scenic accessories are being constructed by P. Dodd Ackerman. Alf. Wilton is attending to booking details.

"BURGOMASTER OF BELGIUM"

SPRINGFIELD, Mass. March 3.—Maurice Maeterlinck's "The Burgomaster of Belgium," was given its first American performance to-night and its story served to prove that Belgium has caught some of the greated significances of the war.

From a conventional first act, in which a common place of German occupation was established, the drama proceeds through a second act of sustained suspense to a real powerful and relentless third.

The author has abandoned allegory, in which his former works have been couched and has told this story in the terms of realism, such symbolism as exists being surface symbolism.

The Burgomaster, quite clearly, is the figure of Belgium, and a German officer, as detestable as Maeterlinck can make him is quite as clearly the symbol of Prussian militarism.

The problem the Burgomaster meets and solves by his own death is the problem that Belgium met and solved in the same way, tragedy is the keynote from the first, and, although the succumbing of the protagonist is inevitable, he rises above defeat by his manner of succumbing.

W. R. Macdonald has given the play a fitting environment and a cast in which E. Lyall Swete is predominate, not only through the author's great lines, but in his own right.

Others in the cast are Master Allan Willey, Claude Cooper, Henry Herbert, Walter Kingsford, Charles Cheltenham, Frank Royde, Leonard Willey, Stuart King, Robert Whitehouse, John Kensington, Eda Farmer, and Raymond Sovet.

N. V. A. CLUB HOUSE READY

The National Vaudeville Artists' new clubhouse on Forty-sixth street is all ready for occupancy and the organization will take possession very shortly now, possibly within a week or two. The opening will be marked with appropriate ceremonies, which will include, among other things, an all-star vaudeville show.

"COME ALONG" WELL LIKED

ATLANTIC CITY, N. J., March 3.—"Come Along" the new musical play of the Marne Amusement Company, under the direction of Frank Jackson, fairly pleased a large audience at the Apollo Theatre to-night with its unusual and unexpected events.

It had all the raciness of a soldier play and all of the bright wit and cleverness of a real musical comedy. However, it did many things outside of convention, all of which pleased immensely the audience, which had several Broadway producers among it.

The story deals with love between soldiers of the American Army, about to occupy Germany, and Salvation Army Lassies. For the most part the costumes of these ranks take the place of the usual chorus costumes.

The bright wit of Bide Dudley's book and the songs of the first big real male chorus of the year, deal largely with the routine of their life among the French villages.

The music is not above the average, John Loew Nelson claims its composition. It is the novelty of the action and the crude, almost amateurish construction with its professional production, that really catches the enthusiasm.

Harry Tighe is the chief fun maker, with Ileen Van Beine as the heroine, a Salvation Army Major. They are assisted by Paul Frawley, Chas. Stanton, Allen Kearns, Maeterlinck's "The Burgomaster of Belforest, Harry Fern and a large number of others.

"STATEROOM B" DISAPPOINTS

ATLANTIC CITY, March 3.—"The Girl in Stateroom B," presented here last week for the first time, proved very disappointing to the local audience. It was produced by Sam Blair.

To begin with, the company, especially the principals, lacked talent, there being nobody in the cast who could sing and be heard in the rear of the house.

The book is modeled on an old farce played by Mr. and Mrs. Sidney Drew dealing with a man who lost his false teeth which fell overboard from the deck of a steamship.

There is very little humor in the book and the situations are even less humorous. And such humor as there is, is almost entirely nullified by the cast chosen to speak and sing the lines. The tunes are, for the most part drab and of little account, but had they been sung by clearer voices, their melodic drabness might have appeared more colorful.

The one set used throughout the performance was quite effective and suggested a bit of good stagemanship. But that didn't help any. This show will probably soon end rather than wend its weary way.

ACTORS LOSE "COPPERHEAD" CASE

When John D. Williams placed "The Copperhead" in rehearsal, prior to its production last season, the members of the cast rehearsed for six, instead of four weeks, according to claims for payment filed with the Actors' Equity Association. The six or seven members of the company filing claims, however, held no contracts with Williams, all arrangements having been made in verbal form.

After considering the matter for some time, the Actors' Equity has finally arrived at a decision adverse to the actors, and, as a result, Williams will not be called upon to pay the two half week's salaries demanded in each instance.

The Williams case is almost exactly similar to that of George Tyler, the salary claims being based on the same contention as regards extra rehearsals. In the Tyler case, however, the actors had contracts to prove their claims. Had the members of "The Copperhead" company been provided with contracts, it is more than likely that the A. E. A. would have decided the matter in their favor.

GALLAGHER & GODFREY TEAM UP

"Skeets" Gallagher and Dorothy Godfrey have formed a vaudeville partnership, and are now breaking in a new act entitled "Sweaters." It is a musical skit, and was written by Lewis Parmiter. Billy Grady produced the act.

BOARDING HOUSE PLAY OPENS

BALTIMORE, Md., March 3.—It isn't an easy task these days to extract real entertainment and fun from such stage-worn characters as the boarding house mistress, the boarding house grouch and the boarding house swains. But H. S. Sheldon's comedy, "It Happens to Everybody," presented at the Academy of Music this week while taking the old situations, gives to them a new twist, brightens them with such witty dialogue and bases them on such a plot that an evening of unqualified enjoyment can be spent in seeing the performance.

The title of the show indicates little, for it is hard to figure when the curtain finally drops whether the author meant that it was opportunity, love or forgetfulness that "Happens to Everybody." But, all of these three elements come together in the well-unwound play of three acts, in all of which the action is rapid and satisfying, with the possible exception of the last. In that, the author could probably have written "curtain" a minute or two before he did with much better effect.

George Probert, as Donald Brown, the young boarder, always seeking opportunities but seldom finding them, frequently yields to the temptation to overdo his part. But, on the whole, he makes out very well.

George B. Miller, as Mr. Mole, the boarding house grouch, gives a very excellent representation of character acting that drew the greatest applause from last night's audience.

A little more originality might be put into the boarding house maid by Dorothy Allen, but she was much better than the average, although not equal to her lines.

Nila Mac, as the boarding house siren, and Alfred Dayton, as her movie-loving suitor, do very well.

But Florence Martin, as Donald's fair charmer, is quite lifeless in her representations. The other characters, while negligible in comparative interest, are good.

The plot is based on the contemplated suicide of a man who holds an important chemical secret, which he wills to Donald to use after the suicide is completed. The father of the girl, to whom Donald is secretly engaged, wants that chemical secret. Just how he tries for it and how the contemplated suicide is prevented, are stories the telling of which form the entertainment of Mr. Sheldon's play.

MISS SITGREAVES WINS VERDICT

Beverly Sitgreaves was awarded a verdict for $500 against Harrison Grey Fiske, in the Municipal Court last week, as the result of a legal action which grew out of Miss Sitgreaves being replaced by Mrs. Fiske in the cast of "Service," when the play opened in New York some months ago. Edward Marks, of the legal department of the A. E. A., acted as Miss Sitgreaves' attorney. It was Mr. Fiske's action, in turning over Miss Sitgreaves' role in "Service" to his wife, that occasioned Miss Sitgreaves to remark, when sailing for England shortly after the incident, that she would never return to America.

WOODS GETS ENGLISH PIECES

LONDON, Eng., Feb. 24.—A. H. Woods, who is in London arranging for the production of numerous of his plays, has secured several English pieces which he will take back to New York. The first of these is "As You Were," Cochran's successful revue now running at the London Pavilion. Another is "L'Illusioniste," also belonging to Cochran. The latter work, written by Sacha Guitry, is to be renamed "Presto! Change!"

MANAGERS ELECT NEW OFFICERS

DETROIT, Feb. 27.—The Detroit Theatre Managers' Association held their annual meeting today, and the following officers were elected. George W. Trendle, president; Richard H. Lawrence, vice-president and secretary, and Charles Williams, treasurer. The association has a membership of twenty-eight managers representing as many different houses in this city and including dramatic, vaudeville, burlesque houses and the leading theatres which show motion pictures.

VAUDEVILLE

PASSPORT BAN TO BE OFF BY JULY

DEPENDS ON WILSON TRIP

Acts, performers and international bookers who have been held up from going abroad in pursuance of their business by reason of the passport stringency, may pack their grips soon and get ready for their deferred overseas journey, for the passport ban will be lifted by the authorities just as soon as President Wilson returns from his second trip to Paris and the peace conference.

This was intimated by a government official at the custom house this week who, while unwilling to state exactly when passports would be granted as easily as before the war, admitted that it would be much before next July.

As a matter of fact, the stringency regarding the issuance of passports has already been loosened by the government and more people are being permitted to travel abroad than is commonly known. And after the President's return from the Paris peace conference there will undoubtedly be a decided let-up in the method the Government has pursued in respect to passports.

WANTS PAY FOR TWO SHOWS

James Marshall, of Marshall and Covert, last week requested the N. V. A. to collect a day's salary from the management of the Kedzie Theatre, Chicago. It seems that Marshall and Covert booked a four-day engagement at the Kedzie through the W. V. M. A. After working for one day the team split up.

Marshall contends that the abrupt dissolving of partnership was no fault of his, and declares he was perfectly willing to finish the engagement. Covert, it is said, willed otherwise. In view of the circumstances Marshall feels that he is at least entitled to pay for the performances given on the opening day.

The N. V. A. decided to put the matter up to the Joint Complaint Board of the N. V. A. and the V. M. P. A.

DUDLEY TO PRODUCE

Edgar Dudley, formerly of Burton and Dudley, and Al Lee, formerly manager for Raymond Hitchcock, have formed a partnership to produce acts and will shortly open offices in the Strand Theatre Building. Aaron Kessler was at one time said to be going into the producing game with Dudley, but changed his mind.

The firm of Burton and Dudley is now a thing of the past, the disentanglement of its affairs at one time threatening to get into the courts. Harry Saks Hechheimer, the attorney, was called in, however, and made an arrangement by which Burton takes over all the business of the former firm.

CONTROVERSY OVER BRIDE SONG

Gaspar and Sinclair have registered a complaint with the N. V. A. against Truly Shattuck in which they allege that she is using a "bride" number, which is claimed to be an infringement on a similar song that has been a part of the Gaspar and Sinclair specialty for a year or more. Gaspar and Sinclair filed a complaint against Miss Shattuck some time ago, it is understood, regarding the use of the same "bride" number. A settlement was arranged at the time by the N. V. A., but, according to Gaspar and Sinclair, Miss Shattuck is again singing the number.

TO TOUR SOUTH AMERICA

The Hellkvisits, the fire-diving act in which Nils and Madame Regnell are featured, have been booked to play in South America next season, starting about November. They were to have played there during the present season, but because of the inability of the South American Tour to secure passage for them they could not sail. Sam Jackel, who manages and books the act, has arranged with Edward Churchill, the American representative of the Tour, to have them play the parks and fairs, over which they are booked solid until April.

CLAIMS MONK INFRINGES NAME

"The Great Richards" filed a complaint with the N. V. A. this week against the management of the trained monkey act known as "Richard the Great," in which he alleges the similarity of names has caused him considerable embarrassment. "The Great Richards," a dancer, claims he has used his present billing for upwards of twenty years, and the use of the "Richard the Great" billing by the monkey act, according to the complainant, is apt to lead to confusion in the matter of booking, etc. The N. V. A. is looking into the matter.

SAY DURA AND FEELEY LIFTED

Potter and Hartwell lodged a complaint against Dura and Feeley with the N. V. A. this week, in which they claim that the head-to-head balancing trick, used as a closing stunt by Dura and Feeley, is an infringement on a similar balancing feat performed by them for years. The trick in question calls for one of the persons performing the stunt to walk up the side of the proscenium arch while balanced head to head with an "understander." The N. V. A. is investigating the complaint.

QUIGLEY BOOKING THREE MORE

BOSTON, March 3.—The Quigley agency is now booking the St. James Theatre, a member of the V. M. P. A. This house was booked by Loew formerly.

In addition to booking five acts at the St. James each half of the week, the Quigley agency is also booking the Medford Theatre, at Medford, Mass., and the Stoneham, at Stoneham, Mass. George Giles, who owns the St. James, is also the owner of the Stoneham.

THEDA BARA MAY TRY VAUDE.

It was reported last week that Theda Bara may shortly be furnished with an act and tried out as a drawing card in vaudeville by the Fox people. The success attained by Mme. Petrova, it was said, had led the Fox people to look favorably on the idea, they also having in mind the fact that such a venture would add materially to the prestige of their star.

RITCHIE MAY ENTER VAUDE

Willie Ritchie, former lightweight champion, and recently given the newspaper decision over Champion Benny Leonard, with whom he fought a four-round no decision bout in San Francisco, will probably enter vaudeville in the near future. He is reported to be negotiating with Pantages, who will probably meet his demands and pay him $1,000 per week to headline bills over his circuit.

WILL DROP VAUDEVILLE

The Strand Theatre, Geneva, N. Y., one of the string of up-State small-timers booked by Billy Delaney, will drop its vaudeville and picture policy temporarily and play combinations for the next few weeks. The Majestic, Williamsport, formerly booked by Delaney, which has been playing road shows for the last three weeks, will swing back into the vaudeville column once more on March 10, with Delaney placing the bills as heretofore.

WOULD ABOLISH BACK-STAGE TIPPING

ARTISTS START MOVEMENT

The time-honored custom of tipping back stage employees in vaudeville houses will shortly become a thing of the past if several influential performers who got together last week and discussed ways and means of stopping the practice succeed in putting into execution certain plans.

The tipping evil has grown to such an extent that the sponsors of the idea have concluded it will take concerted action by the entire vaudeville profession to wipe it out. With a full knowledge of the difficult task before them, the vaudeville artists interested in the movement are convinced that half-way measures will be useless, and the N. V. A. will be appealed to, as well as the managements of the various variety theatres throughout the country, to bring about a new order of things back stage.

It is pointed out by those who object to the tipping custom that the back stage employees who receive gratuities from vaudeville players for trifling services more than often make more money in the course of the year than the person who bestows the tip.

The fact that big headliners receive large salaries and can well afford to tip only serves to aggravate the situation, it is contended, inasmuch as artists who get much smaller salaries frequently appear on the same bill with the high-salaried stars, and in order to get the proper sort of attention back stage must fall in line and "pay as they go" or get the worst of it.

Attempts have been made several times in the past to cut out the tipping system in vaudeville houses, but every movement that has started thus far has languished after a time principally owing to a lack of co-operation on the part of the persons chiefly concerned, the artists themselves.

SUES FOR ROYALTIES

Leila Brett, writer of vaudeville sketches, sued Sam Shannon, Inc., in the Municipal Court last week and recovered a judgment for $522.70.

In her complaint, filed through J. M. Herzberg, her attorney, Miss Brett alleged that the Shannon corporation withheld royalties due her from the Duvarney and Lawrence act called "Too Many Cooks," and the act she wrote for the Franklin Four, entitled "Pots and Pans." These acts, according to the complaint, were written and owned by Miss Brett and the Shannon corporation had charge of the booking.

The acts opened last May over the Loew Circuit, Duvarney and Lawrence receiving $175 a week and The Franklin Four receiving $200 weekly. Miss Brett claimed that she was to receive 10 per cent. of the gross salaries both acts received, her royalties to be collected and turned over to her by the Shannon corporation.

The amount sued for was $500, but Judge Murray's verdict was for $475. The addition of interest and costs brought the amount of the judgment up to $522.70.

M. S. BENTHAM BACK

M. S. Bentham is back on the job in his Palace Theatre office, having been discharged from the navy. He volunteered his services at the outbreak of the war, despite the fact that he was over the age of enlistment. He also offered his yacht, together with his services, and converted it into a boat useful for the service. He received a commission from the navy.

DAVIS BOOKING BOTH WALDORFS

The new Waldorf Theatre, Boston, scheduled to open on or about March 17, will be booked by the Keith Exchange, Jeff Davis having been delegated to take charge of the bills. The Waldorf, which seats 3,200, is said to have cost in the neighborhood of $1,000,000. A weekly split of five acts and pictures will constitute the bills.

The same concern which controls the Waldorf in Boston will open a new 2,800-seat theatre in Lynn, also called the Waldorf, on March 10. The bills for this house will also be furnished by Davis, through the Keith Exchange. The opening show at Lynn is as follows: Ben and Bertha Mann, Hartman and Diamond, Nixon and Norris and George L. Graves. This will also split with another house booked through the Keith Family Department on the fifth floor of the Palace Building.

PLAY OR PAY SAYS ALBEE

Following close upon the heels of E. F. Albee's recent warning to the Keith booking managers forbidding the making of insincere promises to artists, another notice went up on the fifth and sixth floor bulletin boards last Thursday, further outlining the methods that the bookers must adhere to hereafter in dealing with performers. It reads as follows:

"To All Booking Managers: Don't book an act, or promise an act work, unless you give them a contract, for a promise in this office is just as good as a contract, and, when you book an act, either play it or pay it. Don't cancel it under any circumstances.

"(Signed) E. F. ALBEE."

TOO BIG A JOB

Blair Treynor, acting on behalf of Julie Ring, wrote into the N. V. A. this week and requested that the organization take action to prevent several unnamed vaudeville acts from using certain business which he describes as "blowing the foam off a Charlotte Russe." He gave no information of who composed the acts.

The organization has communicated with Treynor asking more specific details regarding the alleged "lifters" of the foam-blowing bit.

GETTING CHAIN OF HOUSES

NEW LONDON, Conn., March 3.—Morris Pouzzner, owner of the Lyceum Theatre, here, is negotiating for the leases of several houses, and expects to start a small chain numbering from four to six houses on March 24. The policy will be split weeks, six acts and pictures being shown during each half. W. C. Plimmer will do the booking.

ARMY BAND ENTERS VAUDE

A tour of the United States will be made by the jazz band which has just returned from European battlefields with the Fifteenth Regiment. The band was a big hit in France and, under the management of Pat Casey and B. S. Moss, will be booked over one of the big circuits.

JOINS GOODRICH ACT

Oliver Hall made his debut in vaudeville this week when he joined Edna Goodrich as leading man in "The Mannequin," the playlet which Edgar Allan Wolf wrote for her. Hall has already appeared on the legitimate stage in "The Man Who Came Back" and "Daddy Long-Legs."

NAN HALPERIN REPORTED ILL

Nan Halperin was reported to have been forced to leave the bill at Keith's, Dayton, last Friday, as the result of an attack of illness. Her husband, William Friedlander, left for Dayton on Friday afternoon, immediately following the receipt of the report of Miss Halperin's illness in New York.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on pages 9 and 10)

PALACE

Howards' Dogs and Ponies, billed as the Howard Spectacle, opened the show and the well-trained animals were put through a routine of tricks which pleased immensely. The act is a great opener and scored strongly.

Boyle and Brazil, ecentric dancers, featuring a number of the old George M. Cohan tunes, did well in the second spot. The boys dance well and their singing, while but ordinary, at least was in tune and not unpleasant.

Herman Timberg and his dancing violin girls have made several changes in the "Viol-Inn" act since last shown at this theatre. The majority of the changes are good ones and, as a result, it is a far better offering than when shown several months ago. Staged as a miniature musical comedy, Timberg, assisted by the girls, Billy Abbott and Harry Vokes, have made of the offering a smooth-running musical act with considerable comedy, and the excellent music furnished by the violins lifts it away out of the class of the usual tabloid musical act. Some of the old melodies, as well as rag and jazz tunes played by the girls, were excellent and the dance finish, in which the entire company appeared, carried the act over to a big success.

Stan Stanley, with his audience act, followed, and hit a high applause mark in the middle of the offering. But, unfortunately, the length of the act, as well as some unsuitable material, let it down considerably at the finish. There are a lot of laughs during the time Stanley is in the audience, but he seems unable to keep the pace up after he goes on the stage. Stanley made an announcement to the effect that he would be pleased to receive material from those in the audience and all that appeared good would be given a try-out and, if successful, would be paid for. It is to be hoped that there will be many responses to Mr. Stanley's request, for several bits in the act should be immediately eliminated. The "cootie" joke, as well as one or two other bits are not for Palace Theatre audiences.

The Ford Sisters, with some new and gorgeous costumes, Arthur Anderson at the piano, and an attractive stage set closed the first part and scored a hit of big proportions. The "Ford Sisters Revue," as the offering is billed, consists of four finely executed dance numbers, with well-rendered piano solos between each. The last number, an excellent exhibition of step dancing by the two girls, carried them off with the applause hit of the first part to their credit.

Al. and Fanny Stedman opened after intermission and scored well in the difficult spot with some well-rendered songs, comedy bits and dances. Miss Stedman is an excellent entertainer and ably supported by her brother.

Mme. Olga Petrova, with three songs rendered in a pure light soprano, and a dramatic scene from one of her plays, received an ovation and remained on long after her allotted time was up to make an earnest speech of thanks in which she paid a big tribute to Eddie Darling and Elmer Rogers, for giving her her first opportunity in vaudeville some seven years ago. Her first appearance in New York, she said, was at the Fifth Avenue Theatre, then under Mr. Rogers' management. Mme. Petrova was at her best in the dramatic bit which ends the act. She is still suffering from the cold which affected her singing last week, but did well with her vocal numbers in spite of the handicap.

Frank Fay, who was compelled to leave the bill last week, is back in fine vocal condition and did well in spite of the lateness of the hour. Prohibition is the big feature in the Fay act, and he made the most of it. Some clever and timely songs dealing with the subject were well rendered, and he put them over with a bang. One of the hits of the bill was scored by him.

Joe Jackson, with his bicycle, was on too late to hold attention. W. V.

COLONIAL

It was necessary for the management to rearrange the programme on account of the non-appearance of Harry and Emma Sharrock, who reported that they were ill. Hugh Herbert and company substituted in number three position, and Lean and Mayfield billed for number five, appeared after intermission with Emma Carus closing the first half. Business held up and the house was sold out.

The Kinogram weekly revue opened and was followed by the Four Readings in one of the best hand-balancing acts witnessed in years. These boys are athletes from the ground up, and they won much applause not alone on the marvelous feats, but in the showmanship manner in which they delivered their wares. The slide from a semi-loop to a hand stand closed the act to heavy applause.

Emma Stephens should immediately construct the first part of her act as two ballads rendered together do not get the desired result. The rest of the offering met with approval, because Miss Stephens has secured a number of comedy songs and ballads that hit the mark and are rendered with intelligence. The "Smile" and "Lassie" numbers and a new prohibition song went over with a bang.

Hugh Herbert, with a company of three, appeared unannounced, but many recognized Herbert, although he employs a different make-up than he used in his former offerings. The sketch contains many bright lines, but at times the situations, in which the representative of the "Murder Trust" presents different ways of disposing of the principal and the varying prices of death, are too tragic to be given a comedy twist. Herbert, as the business partner, gave a faithful performance, and has a novelty in depicting the elapse of time by having a clock attached to a curtain and the hands turned forward. The act is ready for the best time vaudeville can offer, but is in need of a little speeding about midway.

Stuart Barnes interested all with a bright monologue and a few comedy songs. The "Bring Back" number is a gem. A dream recitation relating to the war was received with generous applause. Barnes is an artist and his enunciation is perfect.

Emma Carus, with Walter Leopold at the piano, scored the hit of the first half. Miss Carus is a wonder, considering the many years she has been on view, and never fails to register. She surely can put over an Irish song as well as deliver a monologue, and everything attempted was fully appreciated. Leopold looked well in a Tuxedo suit, and sang a ballad.

Toney and Norman, held over for the second week, did not get the big laughs they won at their initial performance here, but stopped the show and were compelled to make a speech.

Lean and Mayfield did not do as well as they generally do, on account of the preceding act, which held the stage for almost thirty minutes, but every one present knew that this pair is class personified. The telephone number was capitally presented, as well as all their other material, and they hold the palm as being among the best looking pairs in vaudeville.

Lieut. Pat O'Brien, R. F. C., held his audience while he related his experience in the German prison and his escape by jumping out of a window while the train was in motion. He told the soldiers present to vote against any legislator who opposes the six months' pay for honorably discharged soldiers. In all, he was interesting and stated that if he lived to be a hundred years old he will always hate a hun.

The Gardiner Trio in dances closed the show. J. D.

RIVERSIDE

Leo Zarrell and company opened the show with some well executed acrobatic and hand balancing stunts, and did excellently.

Juliette Dika rendered a repertoire of published and special numbers in both French and English. The popular war songs of France she sang with fine intelligence and in excellent vocal style and gave to them a rare distinction. A cleverly rendered comedy number was well received and a patriotic song of France brought forth much applause at the act's finish.

Le Maire, Hayes and company, in a comedy black face act got a lot of laughs on their opening and kept the pace up well throughout their offering. A new finish is being shown that is somewhat better than the one used at the Palace recently. But the act is still lacking in that important department. It is a common fault with a comedy act, however, and seems a hard one to remedy, as scores of the biggest laughing acts sags badly just before the finish. With this strengthened the LeMaire-Hayes act will be a corker.

George Price, in songs and impersonations, scored one of the hits of the first part. His impersonations of Eddie Leonard, Al. Jolson and Eddie Foy are far from faithful, and got him but little. But the George M. Cohan bit carried him over strongly, and brought him back to do the Fanny Brice dance imitation, which scored well.

Gus Edwards, in his new revue, in which he is assisted by Vincent O'Donnell, Alice Furness and Beatrice Curtis, scored the hit of the first part with one of the best offerings he has ever shown vaudeville patrons. In it are introduced some of his latest and best songs, together with a sprinkling of the old favorites which made him famous as a melody writer. The new prohibition number, "America Never Took Water," sung first by Vincent O'Donnell, and at the act's end by Mr. Edwards, with the audience joining in the chorus, reflected strongly the feeling of the Riverside's patron's regarding the coming "dry" period and their admiration for the song as well. It scored a great hit.

Mlle. Dazie, the dancer, assisted by M. Constantin Kobeleff, Ed. Janis and a quartet of dancing girls, opened after intermission in a classical and popular dance revue which scored a hit from the rise of the curtain. The dances are finely put on, excellently executed and the entire act is a delight. Dazie is dancing as well if not better than ever before, and the work of Kobeleff and the balance of her supporting cast is exceptional.

Eddie Nelson and Dell Chain, in a new act, were moved up from the next to closing position held at the matinee performance, and, after a slow start, did well. The offerings will be reviewed under New Acts.

Belle Baker, on next to closing, scored the usual big hit which has been her unbroken record since the house opened. Several changes have been made in her repertoire, and several new songs heard for the first time in this theatre were introduced. She opened with a "Dixie" number. This was followed by a comedy song, the clever lyric of which was a play on Hebrew names. The third number, an Irish political song, got little applause, and the sag in the act after its introduction is an indication that it has no place in Miss Baker's repertoire. A novelty "wop" song started the act up again, and other songs followed in rapid succession. A medley of her old song successes was enthusiastically applauded.

Princess Radjah, the dancer, closed the bill and, considering the lateness of the hour, did well. W. V.

ROYAL

Beeman and Anderson opened the bill with a fast skating offering. The stunts the boys offered were unusually difficult and the dancing on the skates was well done. The boys are neat workers and won hearty applause.

Howard and Sadler followed in a song cycle that took one of the biggest hands of the first half. They started with a song off stage and were received with applause on their entrance, due to the fact that one of the girls has a good "male" voice. A "Dixie" number followed and the feature of the act, which was a "wedding bell" song, came next. A lullaby by both sent them off to a strong finish. While the material the girls are using at present gets them over, the fact that they have been using the same line of songs and exactly the same patter for the past four years on three different circuits, would make a change in their material acceptable.

Billy Reeves, assisted by Carroll Clumas and Dolly Lewis, offered his comedy, "The Right Key But the Wrong Flat," and scored the laughing hit of the first half. The story is worked around a man who lives above a married couple and has the reputation of being a common "drunk." The husband leaves to attend a dinner, after promising his wife to keep sober. Four hours later the "man" enters in a hilariously drunken state and mistakes the apartment above for his own. The comedy in this part was a riot. The husband enters later also with a "jag" of his own. His wife, who has already tried to get the "man" out of the room, tells him that he brought the "man" in the house, and her husband believes it.

Dooley and Dooley failed to live up to their billing of "Funny, That's All." In fact, the boys are anything but funny. They should avoid singing as much as possible as neither is the possessor of a fair voice.

Mabel McCane, assisted by Grant and Wing and Al Sexton found the going easy in closing position of the first half. While Miss McCane's voice is nothing out of the ordinary, she has a manner of rendering her numbers that always scores. Her personality pleases and helps her a great deal. Grant and Wing's dancing went over to generous applause and the female member of the team, especially, found favor. She is one of the best women dancers seen here in a long time. Al. Sexton also found favor with a few songs and an eccentric dance. His youthful appearance, the manner in which he delivered his numbers alone, and with Miss McCane, scored nicely.

Billy Glason opened the second half instead of Lillian Shaw, who was shifted to next to closing. Glason started with a "nut" song and then went into his patter. It is time that he told a few new stories instead of the ones he has, as they have served him for some time. His delivery, however, goes a long way toward getting him over, and did so here. A patriotic recitation received a big hand and sent him off to a strong finish.

Lillian Shaw, came, saw and conquered, a victory that will be remembered here for a long time. She started with a "Frenchie" number in good voice, and then went into the character part of her act, which proved to be a scream. She started this part with an Italian number and then gave the "bride" number. By this time the whole house was shaking with laughter, but her great triumph came in a baby carriage number. She not only stopped the show, but was not permitted to leave without taking two encores, and then kept the house applauding for more.

Rock and White, doubling this house with the Alhambra, closed the show and held the house till 5.20. The big success scored by the preceding act made the going hard for this clever pair, but by dint of hard work they came through.

G. J. H.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued from page 8 and on 10)

ORPHEUM

The Gliding O'Mearas led off with a neat dancing act. They started with an old-fashioned dance to waltz time, but followed with a fast one, done while the orchestra played a jazzy tune. Following a change in costume by the woman member of the team, they did another fast dance with a whirling finish. They are capable steppers, and make a splendid appearance.

Toto, slated to fill position number three, was shifted to the second spot. "Toto in Cupieland," is the title of his vehicle, which among acts of its kind, rings number one. Toto is a remarkable contortionist, some of his stunts defying directly the laws of nature. In addition, he is a good acrobat and a clever entertainer. The offering is nicely staged, the accompanying music properly fitting to the turn, and Toto makes a good attempt to live up to his billing, which names him as "the greatest clown in the world."

Sally Fields and Charles Conway, who changed places on the bill with Toto, were well liked. The act is built along the lines of the usual talking and singing act of today, containing the customary "joshing" employed in this sort of act. Miss Fields started with two songs delivered with more snap than anything else, considerable energy being used by the singer, who emphasized each note with a forceful gesture of her limbs or body. Charles Conway held his part up excellently and in the ensuing dialogue helped to no small extent in putting the act over.

Frances Kennedy found the going easy with a repertoire of special and published songs and an original monologue. Possessed of an imposing figure, talent and a pleasing personality, she won the audience over in short time and rang up a full sized hit. Her opening number, a smile song, sent her off to a good start. Some patter, several other songs and the talking were all enthusiastically received, and she departed to loud applause.

Frank Dobson, in "The Sirens," a musical comedy tabloid, registered a big hit, more because of Dobson than for the merit of the tab, as the material in it leaves considerable room for improvement. The principal filled the role of Dick Chester, and the rest of the cast included Alice Bertram, William Lynn, Madge Darrel and Eulalie Young, respectively as June Normand, Rollo, Cleo and Susie Shaw. Singularly, the latter, who did her bit very well, did not join in the big finish, in which the chorus and the others appeared.

The Four Haley Sisters sang several current hits together and did well with them. The girls would be wise, however, to learn how to finish their act so as to get applause. After singing their closing number, a burlesque on a Spanish melody, they suddenly walked off stage and did not even attempt to take a bow. Needless to say, the applause given them was not very great.

Olsen and Johnson, two men, rendered several songs, and did some instrumental work in fine fashion. Olsen did most of the vocal work, but Johnson at the piano did more than merely accompany him, and was a decided adjunct to the act. The opening song, in which Olsen imitated the various sounds heard over the long-distance telephone, was a "corker," as was the travesty on married life and the number dealing with the different annoyances suffered while living in an apartment house.

"Art," a posing act, which is really a review of war posters, closed the show and held the crowd. The act is very nicely staged, but it can hardly be said that it lived up to expectations, having been billed as one of the main attractions. The manner in which the different scenes are announced (a sort of sliding panel, lighted up, being employed), was not very neat and marred the general appearance of the offering, which is put on in true showmanlike fashion. I. S.

ALHAMBRA

The Three Daring Sisters opened with a triple trapeze act and performed a number of difficult stunts. All three work in nearly every feat, the closing one being sensational. For this, one of the girls, hanging by her "hocks," holds by her teeth a swivel bar on which the other girls, one on each end, hang by their teeth. The swivel is then put into motion and the two girls are spun around at a lively pace. It is remarkable "iron jaw" work and one which proves that the girl who holds her partners is possessed of great strength. The girls are gymnasts in all that the term implies. They are speedy and graceful workers and present one of the best acts of its kind before the public.

Frank Parish and Steven Peru are billed as "versatile vaudevillians" nd on Monday they lived fully up to their billing. They started with a song and dance which they presented in an unusual manner. They used "Silver Threads Among the Gold" as their song, of which they sang two lines, then danced, then sang two more lines, danced again and so on through a verse. The boys then play on concertinas, after which Peru did "stunts" on a unicycle, part of the time only using one foot while riding. Parish followed with a song and went into a dance, in which he jumped on, off and over a chair. Peru then did an acrobatic dance in which he jumped in and out of a barrel. Then came acrobatic dancing while each played a concertina. They are capable entertainers.

William Seabury and Billie Shaw, assisted by Richard Conn at the piano, presented a capital dancing act with two short song numbers. Seabury started with a song and went into a dance in which he was joined by Miss Shaw, who also did a solo dance. He followed with a single dance in which he introduced some "tangle foot" and "hock" dancing together. After a piano solo by Conn, they closed with an Argentine jazz dance. They are excellent dancers, Seabury being one of the best seen here this season.

Jack Inglis, with his nut comedy, was a laughing hit. He has a hodge-podge of funny talk and songs, cleverly put together and put over in sure-fire hit style. The audience tried to get him out for an encore but had to be content with three bows.

William Rock and Frances White closed the first half of the bill, took two encores and could have taken more. They opened with a song and dance in Bowery boy and girl makeup. This gave way to a song (talked) by Rock and followed by one by Miss White. After Rock talked another song he and Miss White danced and the latter sang again. Three more songs by Miss White, two by Rock and dances by both, brought the act to a close. For one of their encores, Miss White, by request from the audience, sang the choruses of two of her old songs and, for the other recall they gave a song and dance. During the act, Miss White made five changes of dress and her partner four. They were assisted by a colored man at the piano who proved to be a capable pianist and toward the end of the act rendered a solo that won a storm of applause.

Artie Mehlinger and Geo. W. Meyer, presented their ever popular piano and singing turn, took one encore and then virtually stopped the show. Mehlinger sang six songs in all.

Sallie Fisher, assisted by John Hogan, Gilbert Cortland, Harlan Knight, May Elison and Al Stuart, presented "The Choir Rehearsal," a rural sketch by Clare Kummer and scored.

Jimmy Hussey, assisted by William Worsley, in his military playlet, "Somewhere in Vaudeville," closed the bill with a laughing hit to his credit. E. W.

FIFTH AVENUE

Kennedy and Nelson, two men, went through a fast routine of whirls, handsprings, somersaults and other acrobatic feats in the initial spot. One of them pulled a big surprise when he appeared in the garb of a stage hand, and, after straightening the mat, suddenly took a fall and wistfully walked off stage. It was not until he reappeared and started a series of front and back flips that it was realized he was one of the performers. The rest of the act was up to the mark.

Jean Moore sang several songs and delivered a recitation before a special drop that does not look any too well. Miss Moore is possessed of a clear voice and likeable personality and scored a hit of no mean size. She started with the well known waltz from "Maytime" and followed with an Oriental number. A ballad expressing the opinion that Ireland should be free was well received, and some verse pertaining to this thought hit the right spot. A patriotic tune drew a hearty round of applause.

"Through Thick and Thin," a comedy skit with a man and woman, the former abnormally thin and the latter correspondingly fat, provided considerable mirth because of the ludicrous appearance presented by the duo. When the curtain rose (it was pulled up at a snail's pace) a pair of unusual calves were displayed by the lady, and the crowd laughed even more when her full figure was visible. Her partner, bearing a cigarette holder about one foot long, also caused laughter with his sudden appearance. But, outside of that, there was little of interest in the turn, and it dragged. The man displayed a fairly good singing voice during the course of the proceedings and it would be a good idea for him to include some more vocal work.

Mack and Vincent, a man and woman, worked smoothly and drew a generous round of applause. The two worked well together, looked well and, generally displayed considerable class. Mack started things with a number of funny stories and gags, one or two of which might be called suggestive and could well be omitted. Miss Vincent went on following the talking and they did a dialogue with some joshing by Mack. A few songs and some patter round out the offering nicely.

Patton and Marks sang and danced their way into favor. They are a personable pair and their earnest demeanor and clever rendition of their material made them a hit.

The Mastersingers, a big singing aggregation from Boston, sang a number of classic and popular tunes and cleaned up the applause. The offering is put on in showmanlike fashion, the ten men all sing well, the turn as a whole having all that a singing act should have. Several solos and songs by the chorus were all heartily applauded.

Kramer and Morton, styled the two black dots, had a difficult spot, but registered with telling effect with a series of gags, crossfire dialogue and some songs. The two, in addition, are thorough masters of the art of clog dancing. They did not do their Jewish finish on this occasion, substituting for it a new bit. They were a riot nevertheless.

Mabel Burke sang a ballad in her usual manner and received a big hand.

Yerke's Jazzarimba Orchestra closed the show, and in the final spot did remarkably well. Eight men play the piano, percussion instruments, saxophone, cornet, trombone and marimba. The latter instrument is played by three of them, while the man who plays the saxophone also performs on the clarinet. They rendered several jazz tunes excellently and scored a big hit. I. S.

AMERICAN

The Toshi Duo, Japanese man and woman, held the initial spot and set a fast pace. The due offered a few novel balancing and Risley stunts. The footwork was done by the woman and she put over some good feats with a barrel and a parasol. Some balancing and juggling, mainly with a variety of spinning tops, received generous applause for the man.

Kimball and Kenneth started with a fast number, each playing the banjo. A number with both playing on one instrument was nicely rendered and scored. A solo by Kimball, in which he started with classical and went into popular airs, kept the standard and the act was completed by both giving imitations of the Hawaiian steel guitar on the banjo.

"Sports in the Alps" was the title of a sensational acrobat offering with six men. Although there is nothing Alpine in the act but the costumes, the name did not in the least detract from the applause. The act ran for about nine minutes or even less. The stunts are all on the same lines, being jumps from a see-saw onto the shoulders of a man who is standing on another. Double somersaults in midair before landing on the shoulders provided plenty of thrills and scored high. The men did their work lightly and avoided making sensations, all of which helped a good deal.

Morely and McCarthy Sisters offered a pleasing song cycle that went nicely after the second number. While Miss Morely's voice is nothing out of the ordinary, she has a pleasing way of rendering her numbers to make up for it. As to the McCarthy Sisters, the girls are pretty, have pleasant voices, and one in particular knows how to put over the "cute" business in manner that pleases. They are neat dancers and could work up that end of the act to good advantage.

Janet of France, of Janet Martine and Fred Clinton, closed the first half and did so creditably. The act is the same that Miss Martine has been putting on for the past few months on another circuit with the exception of the "Tiger Rose" bit, which is omitted.

Jewett and Elgin started the second half with a pleasing song and dance cycle. They started with a song about the old days and then offered a "French" number. A recitation by Jewett from Kipling should either be omitted or improved upon in delivery. Miss Elgin got over mainly because she is very pretty and introduced a startling costume. Her voice, however, pleases and she delivered her number with a lot of "pep." They ended with a number of dances such as the Highland Fling, Irish jig, the sailor's hornpipe and others that were nicely delivered.

Minnie Stanley and Company offered an amusing comedy sketch that went over well. The act opens with a scene in which a young wife is lecturing her husband for being extravagant and in her harangue makes continual allusions to her sister Emma, who has saved $900 in twenty years. She tells him that she has invited her sister, who is an old maid, to stay with them for awhile to teach him how to save. Emma arrives and, to the surprise of both of them, announces that she has brought her money with her and intends to go on a grand spree. The next scene takes place a week later and the couple are discovered talking about the carryings on of Emma. In the meantime, the husband has started to save and finally Emma exposes that fact that her extravagance was a frame-up to teach him a lesson.

Joe Darcy took the honors of the bill by stopping the show with his monologue. Darcy, as a blackface comedian, has a manner of getting intimate with his audience and to aid him has a very good voice. His songs and stories were good and netted him the biggest hand of the bill.

Theisson's Dogs closed the show with a pleasing variety of dogs and stunts by them. The act is on the ordinary run of its kind, but held interest as it was well presented. G. J. H.

VAUDEVILLE

PROCTOR'S 125th ST.
(Last Half)

Friday evening was one of the busiest nights in the history of this theatre. At 7:30 every seat in the house was occupied.

Gypsania started the bill with a pleasing try-out of songs and music. It will be found under new acts.

Felice and Craig, one as an Italian comedian and the other a rube, followed with a talking act. The patter is poor in spots, but, as a whole, served its purpose and scored here.

Richard, the Great, the trained monkey, went through his stunts and took a big hand. The man on the stage with the monkey would help the act a great deal by learning to control his (the man's) temper.

West and Edwards offered a musical act that started well and kept going. They offered a number of melodies on a variety of instruments that were well played with the exception of the cornet, which play poorly.

Paul Pool offered a novel magic act that was extraordinary. See New Acts.

Moore and White started fast and kept the pace to the end of the offering. They are capable dancers and singers and could work up their dancing to better advantage.

Jessie Standish offered a song try-out that is sure to reach the better time. She stopped the show here. She will be reviewed under New Acts.

Yerkes' Marimba Jazz Band took the house by storm and stopped the show. The boys are announced to be among the best phonograph artists in America and lived up to their reputation here.

Bobby Van Horn tried out a pleasing monologue that is reviewed under New Acts.

Fitzsimmons and Norman tried out a fair double that scored. See New Acts.

Newhoff and Phelps were compelled to take an encore after giving their song cycle. The comedy is clean and very well injected.

Anthony and Rogers offered their Italian dialogue. The boys have been using their present material for some time and a change would be acceptable.

Wood and Dod closed the show with a good juggling act that came near being spoiled by the finish. They will be found under New Acts. G. J. H.

McVICKER'S
(Chicago)

Picard Brothers opened McVicker's with a marvelous display of daring tricks on the triple bars. The comedy did not score much of an impression.

Cliff Clard proved a good light comedian with his various impressions offered in song.

"The Girl from Starland" proved a novel bit of entertainment to those who are not familiar with this offering. The songs were well rendered.

Fentel and Clark opened slow, but speeded up in the finish and won out to exceptional applause. They sing, talk and dance.

Morris and Morey, with an action on the rathskeller order, syncopated and blued until they had the house applauding heartily. These boys possess ability and have the proper knowledge of how to play and sing.

Van and Carrie Avery supplied a good deal of comedy with their skit, in which Avery appears in blackface and his partner as a medium. Many comical lines won hearty laughs.

Jada Trio, three vaudevillians from the Great Lakes in Jackies' uniforms, proceeded to distribute more syncopation and some good novelty songs, which placed them also in the hit column. Vaudeville needs more acts of this calibre.

O Hana San closed with a gorgeous display of colors, song and dance. It proved quite an attractive as well as entertaining offering. H. F. R.

VAUDEVILLE REVIEWS
(Continued from pages 8 and 9)

FLATBUSH
(Last Half)

Dura and Feeley, a team of comedy acrobats who talk quite as well as they tumble, opened the show. The boys do all of the familiar ground tumbling stunts and one or two others that seem to be new. The closing trick, a head to head balance against the side of the proscenium arch, is played up in great shape and sent the team off to well merited applause.

Jennie Middleton, a youthful violiniste who plays exceedingly well for one of her years, started with an opera selection and wound up with a popular number of the jazzy sort. She possesses an attractive appearance that is a decided asset.

Morrow and Gerard, in a comedy skit which introduced such good old standbys of vaudeville as a laughing song and an old-time "Wedding Bells" song and dance, held 'em for eighteen minutes. The act is full of entertaining bits which are handled in experienced fashion.

Stone and McAvoy, resplendent in dress suits and high silk hats, presented their standard singing and talking specialty and landed for a hit. Stone's "drunk" character is genuinely funny and, unlike the majority of small time vaudeville "souses," he never oversteps the bounds of good taste and becomes offensive. The team has a good line of patter, which it puts over for more than sufficient laughs to counterbalance the singing. This is a very entertaining act.

Hank Brown and Ida Gunther, a comedy duo who know their business from start to finish, were a laughing riot. Hank Brown, a real oldtimer, who used to knock them off the seats with neatness and precision, week after week, down in Tony Pastor's, hasn't lost a single degree of his laugh creating ability.

The Gypsy Troubadours closed the vaudeville bill with some of the best solo and ensemble dancing offered in the Flatbush this season. A barefoot dance by a graceful little brunette scored an individual hit. H. E.

MAJESTIC
(CHICAGO)

Fern, Bigelow and King officiated as openers at the Majestic, offering acrobatic feats of wide variety and splendidly executed. They were recognized as master acrobats.

The Four of Us harmonized popular melodies to the delight of the house, in its entirety. They make neat appearance and display plenty of life.

Gallagher and Rolley, while very familiar hereabouts, proceeded to stir up much laughter with their comedy skit "The Battle of What's the Use."

Florence Tempest continues to remain vaudeville's most loveable boy and dantiest girl, and her many song numbers found instantaneous applause.

Nance O'Neil and company acted a playlet captioned "The Common Standard," which contains many forciful speeches, intermingled with comic lines, that are brightly written. The cast is a capable one, and the skit held the interest of all.

James H. Cullen proved the cut-up in the programme with his parodies and funny sayings. At times he had the feminine portion of the house hysterical, and the male portion laughing uproariously. He was the bill's big punch.

Phyllis Neilson Terry was accorded hearty applause when she concluded her offering of classical songs. Miss Terry's voice shows culture, and is of good range.

James Dutton and company closed with a flashy display of equestrian bits that kept the greater portion of the audience seated until the conclusion. H. F. R.

HARLEM OPERA HOUSE
(Last Half)

"Will-E-Ride" opened the bill with a cycling act. His stunts are really good and most of them out of the ordinary, but why he persists in marring his act with attempted comedy is a mystery. His remarks are neither witty nor funny.

Harris and Lyman started fast and kept the pace up to their last number. They use a special drop in two, depicting a country house, and when the curtain rises the girl of the duo is discovered cleaning the window on the first story. A few songs, by both, and a dance were nicely delivered.

Jimmy Brown and Tommy Post started with a song which they rendered while the film of the song was flashed and then gave two more numbers, with Brown at the piano and Post singing.

Ducane and company followed with an entertaining magic offering. Some comedy was well injected by the use of trick chairs, gloves and a fan. Ducane is assisted by a woman, a man and two boys from the audience.

Harmon and Harmon, two young men, offered a variety of songs, comedy and dancing. The boys possess only mediocre voices and would do well to work up the dancing end of the act, as they dance well.

Hallen and Hunter stopped the show with some of the best patter heard here in a long time. While Miss Hunter only rendered a few numbers on the violin, they are well played and scored. However, it was Hallen's monologue and his manner of delivering it that scored the big hit. With some newer stories, he should hold his own on any bill.

Cola Santo and Magda Dahl, assisted by a band of sixteen pieces, closed the show with a very good musical offering. The singing was excellent, while the band played their selections, all of which were classical, in a pleasing manner. G. J. H.

VICTORIA
(Last Half)

Swain's Rats and Cats are indeed an interesting combination. And their collective stunts held the interest of the audience throughout.

Daisy Leon is a singing comedienne who knows how to get a great deal out of the popular numbers she sings. However, an operatic medley which she rendered toward the end of her act proved to be the most effective part of her offering.

"What Happened to Ruth" is a playlet that has a number of amusing situations. It deals with a young man who falls in love with a young woman who ultimately marries the young man's father. A man "planted" in a box supplies most of the humor of the offering by scoffing at the players. The sketch gave considerable satisfaction in spite of the fact that it was not well acted.

Pease and Howell are a couple of blackface comedians whose act is patterned after the one formerly use by Conroy and Le Maire. The old Conroy and Le Maire act centered around an insurance policy that had to be explained and the Pease and Howell act has a subpoena over which they both ponder. The fight at the finish was uproariously funny and helped the act to gain the appreciative recognition that it deserved.

Martin and Clare open with a semi-classic dance designed to prove the pair's dancing ability, but it proved nothing beyond an ability to work hard. However, a burlesque of the present day jazz dance gained a great deal of favor for the act. The settings and the pretty costumes worn by the woman went a long way in creating a favorable impression. M. L. A.

PROCTOR'S 23RD STREET
(Last Half)

Rowley and Tointon held the initial spot with a singing and dancing offering that scored as an opening number. They have pleasing voices and are neat dancers.

Gladiola and Pollant presented a song cycle that pleased. With Pollant at the piano, Miss Gladiola rendered a number of popular songs in a "Frenchie" manner, but failed to keep her accent for her closing numbers. Pollant assisted capably on the piano.

George Drury Hart and Company went over for a big hand with a good comedy sketch. It will be fully reviewed under New Acts.

Lew Hawkins offered his blackface monologue and scored one of the big hits of the bill. Hawkins' material is up-to-date and is put over in a manner that is sure to get laughs. His singing voice is not particularly good, but his delivery goes a long way to make up for lack of voice.

"Mr. Inquisitive," a musical comedy with a male lead, a leading lady and a chorus of four followed. The playlet starts off with a preliminary film showing a scene in a booking agent's office. After the film the curtain rises on a dentist's office and operating room. The playlet was well received.

Dunbar and Turner stopped the show with their comedy offering. Their act is a rare combination of a male and female "nut." Miss Turner proved herself an excellent comedienne, while Dunbar put his material over in a laugh-provoking manner. Dunbar has a good singing voice and also won favor for singing.

The Leo Zarrell Duo closed the show with a startling series of tumbling and balancing stunts. See New Acts. G. J. H.

PROCTOR'S 58TH STREET
(Last Half)

George and Nellie Fosto headed the bill in an act that included contortion, acrobatic stunts and talking, with some singing and dancing also thrown in. They started with a double song and dance in one, after which the drop was raised and they did their stunts in two. The turn opened well, but the patter which is rendered throughout needs strengthening.

Gaynell and Mack, a man and woman, offered a song and dance act. There is very little out of ordinary in the turn.

Rucker and Winifred, impersonating an Ethiopian and Mongolian respectively, drew a goodly number of laughs with their nonsensical offering. They started with an argument, both talking at top speed, so that nothing could be understood, except that some chop suey had not been paid for. After the discussion the blackface member of the team sang two songs. Some more patter and slapstick comedy got them a big hand at the finish and they were recalled several times, but refused to take an encore.

Billy Reeves, assisted by a man and woman, captured a big share of the laughs in his little playlet, entitled "The Right Key, But the Wrong Flat." In it Reeves impersonated a "drunk" and caused unlimited mirth with a series of falls and by stumbling over the stage. The other two in the cast gave excellent support and were largely responsible for the success of the sketch.

Rice and Cady, two men, presented their rube singing and talking act, with some dancing to fill in. The dialogue could be improved in several places. They will doubtless improve with more work.

Marion Harris sang a budget of popular hits and received a generous round of applause. Her opening number went especially well.

Hadji Sambolo closed the bill with a magic act that completely mystified the crowd. The turn is nicely staged and the performers, two men and a woman, do their work in a businesslike manner. I. S.

VAUDEVILLE

"THRU THICK AND THIN"

Theatre—*Twenty-third St.*
Style—*Singing and talking.*
Time—*Sixteen minutes.*
Setting—*(Special) Full Stage.*

This act consists of a very fat woman, who must weigh in the neighborhood of 500 pounds, and an extremely thin man, who, as the woman declares, wouldn't tip the beam at ninety, with a rock in each hand. The woman, incidentally, is short and stocky, and the man appears to be at least six and a half feet in height. The contrast, of course, is of such striking nature that the team gets a big laugh the minute they step into view of the audience.

A special set is carried showing the exterior of a circus tent. Once the act gets under way, the oddly assorted pair sit on a trunk and exchange a bunch of get-backs and comedy quips, some of which are new and more than a few of which are very ancient. Most of the gags relate to circus life.

Later, both sing and the woman plays the harmonica. The finish, a travesty on a society dance with the woman getting around the stage in a remarkably light and easy style, despite her 500 pounds or so of excess, is a particularly funny comedy bit, which scored deservedly. H. E.

NELSON AND CHAIN

Theatre—*Riverside.*
Style—*Nut act.*
Time—*Twenty minutes.*
Setting—*In one.*

With high hats, business suits and riding on velocipedes, Nelson and Chain appeared and for their first number sang a lengthy parody on old and new popular song choruses. A bit of talk followed and then Chain announced that he would sing a ballad and wanted all to join in the chorus, which would be shown on a drop at the proper time. The song was called "Jennie Dear" and this was all of the words that were understandable in his singing and the chorus slide when lowered jumbled the print as badly as he had the words. "Jennie Dear" being the only ones recognizable.

A recitation with a comedy cornet accompaniment followed and then a song with a guitar accompaniment after an attempt had been made to use a violin which fell apart as soon as the bow touched the strings.

The "Cleopatra Jazz Band" song, from the old Dooley and Nelson act, was then introduced and the burlesque bare foot dance which followed carried the act, which up to that point, had been going slowly, over to an applause hit.

While there is some new material in the act, a lot is reminiscent of the old Dooley and Nelson turn, Duffy and Ingliss, Johnny Dooley and others.

W. V.

PAUL POOL

Theatre—*125th Street (try-out).*
Style—*Magician.*
Time—*Ten minutes.*
Setting—*In one.*

Paul Pool offered short but very different magician's stunts. He started with a few well done card tricks and then introduced a bell which would answer questions, tell numbers and, in fact, was as clever as one of the trained horses on the stage.

He then went to the feature part of his act. On a table he had a number of glasses and two pitchers of water. He poured the latter into the glasses and, by pouring from one glass into another, caused the water to change to grape-juice, to milk and back to water. This stunt he worked in various ways, keeping up a clever, steady patter all through his performance. G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued on pages 12 and 17)

GRIFFITH AND DOW

Theatre—*125th Street.*
Style—*Talking and singing.*
Time—*Sixteen minutes.*
Setting—*Special one.*

Griffith and Dow, two men, have a song and dialogue offering with a special setting representing the interior of a prison. Several cells are painted on a drop with a movable door at the entrance to one of them.

A prisoner is seated in the cell and he acts as the straight. The guard, who has a Hebrew character role, stands outside as the dialogue starts. The convict, who declares he is in jail for forgery, asks to be released, promising to return shortly. He offers to pay the warden with a check, which leads to some more talking. He is finally released for $60.

While he is off-stage making a change of costume, the guard recites some humorous verse telling "who should be in jail." Attired in civilian's clothes, the prisoner then returns, announcing that he has been pardoned by one of his influential friends. More dialogue follows. They conclude with a double song, a parody on a popular ditty.

The member of the team who impersonates the Hebrew is very poor in his role and does not seem to be able to get very far. This is probably due, in part, to the poor material. The straight does his work fairly well, but the offering, as a whole, rises above the mediocre in only one or two places. Outside of the small time, there is little hope for it and even in the three-a-day houses it is not likely to receive more than passing favor. I. S.

MADAME ELLIS

Theatre—*Yonkers.*
Style—*Mind-reading.*
Time—*Sixteen minutes.*
Setting—*Three.*

Madame Ellis is playing a full week at this house. There is nothing out of the ordinary in her act.

The offering is started with an announcement by her assistant, who introduces her and then goes into the audience to ask questions. Madame Ellis answers clearly and quickly. The whole act is taken up in answering questions. A special setting of her own would be a decided asset to the act and the commonplace chord which the orchestra plays at the beginning and end of the act, could be replaced by some music. The offering should find the small time houses easy going, as, despite the fact that it contains nothing out of the ordinary, it was well received here. G. J. H.

BILLY ELLIOT

Theatre—*Fifty-eighth Street.*
Style—*Black-face.*
Time—*Twelve minutes.*
Setting—*In one.*

Billy Elliot started with a prohibition number and revealed a good singing voice.

He then sat on the piano in the orchestra and went into his monologue. He showed good extemporaneous talents by the remarks he made about the people coming in the house. Although his patter was old in spots, Elliot has a neat way of delivering his material and, to go along with it, a pleasing personality. His closing number, an old "Dixie" lullaby song, sent him off to a big hand and merited him an encore.

With a few improvements in the line of newer stories, Elliot ought to score in any small time house. G. J. H.

ARMSTRONG AND SMITH

Theatre—*Fifty-eighth Street.*
Style—*Sketch.*
Time—*Fourteen minutes.*
Setting—*Two (special).*

Armstrong and Smith have a fast going comedy skit that kept the laughs coming their way all the time they were on.

The setting is laid in a parlor, with a drop hung in two and various bits of furniture scattered around the room. Armstrong entered dressed as a chauffeur and carrying Miss Smith. It develops that she, thinking he was the millionaire owner of the car he was running, allowed herself to get in the way of the machine and pretended to be run over. She then tells him that she is the leading lady of a musical comedy company that had been in town recently and demands $10,000 for the injury to her ankle. He gives her a check for it. However, he did not put any signature to the check.

In the sketch, they put over a big laugh when she compelled him to take off her slipper and stocking. He then turns the tables on her by entering while she is dancing around and thus discovers that she is only a maid who is wearing her mistress's clothes in her absence. Both are capable comedians and handled their material well. They should find the small time easy going.

G. J. H.

"KISSES"

Theatre—*Twenty-third St.*
Style—*One act playlet.*
Time—*Twenty minutes.*
Setting—*Special, in two.*

This is the S. Jay Kaufmann playlet which has been playing the larger houses for the last two seasons, with Billy Gaxton featured. V. S. Onegin, who has leased the piece, appears in the role formerly played by Gaxton, and succeeds in giving a decidedly likable performance.

Onegin, whose manner evidences the fact that he has had considerable experience in legitimate work, has surrounded himself with a good cast of players. Frank Meehan plays the role of the sportily inclined chap, whose bantering remarks induces the leading man to attempt the feat of kissing four women in a specified period of time. He gets away with it excellently.

Others who contribute to the success of the offering are Marie Hunt, Marie Pettis, Florence Crowley and Miss Bellard. The act needs a week or two of playing to smooth out the dialogue and business. It looks like a first-rate novelty for the smaller houses that have not played the original company.

H. E.

POLLY DASSI & CO.

Theatre—*Fifty-eighth Street.*
Style—*Animal act.*
Time—*Ten minutes.*
Setting—*Full stage.*

Polly Dassi, assisted by a male comedian and another woman, a number of dogs and a pony, has a mild act. There is a lack of neatness to the offering, which starts off with a lot of noise. Some stunts by the dogs were very well done and the pony put over some comedy. Why the man and women speak French while they are costumed as Hollanders, is something they alone can answer.

The act closed the show here but, perhaps, would do better in an opening position. G. J. H.

McNALLY, DINUS & DeWOLF

Theatre—*125th Street.*
Style—*Dancing and talking.*
Time—*Fourteen minutes.*
Setting—*Special one and three.*

Two men and a woman, the latter assisting, have a dancing and talking act that should be able to hold its own most anywhere. The offering is well put on, the dancing, most of which is acrobatic, is of high order, and the turn, as a whole, possesses considerable class. The talking, done in one, serves as an interesting introduction to what follows.

The act has a drop, representing the entrance to a theatre, with the box office in the foreground. Two men appear and announce to the girl in the box office that they are actors laying off and that if they had a chance they could make good. They begin demonstrating what they can do with some trite gags, but do better with some clog dancing, and the girl agrees to call up the manager and see if she can find a spot for them on the bill. Announcing that one act on the program is out because of illness, she tells the two to hurry back stage and dress, telling them that their chance has arrived. The drop is then lifted and the two men appear in three, one of them in the uniform of a bell hop.

One of them starts with a series of falls, after which the other does a corking soft shoe dance. The one in the bell hop attire then does a number of somersaults, barely missing the floor with his head as he whirls through the air. The two do a double dance, followed by an acrobatic dance by the bell hop. Some clog dancing and a soft shoe dance, rounded out with handsprings and somersaults, concluded the turn. I. S.

MORAN SISTERS

Theatre—*Harlem Opera House.*
Style—*Musical.*
Time—*Fourteen minutes.*
Setting—*In two.*

Three girls who play the violin, piano, trombone and sing comprise this act. They do fairly good work on the instruments but do not use the best judgment in the selection of material. They play classic music and popular numbers but the latter are not up-to-date.

When the plush drop is drawn aside the girls render a medley of semi-classic tunes, starting with a well known waltz selection, with two playing violins and the other a piano. A violin solo follows, done in good fashion.

One of the girls then sings, while another accompanies her on the piano. This number is not well done. It is a song which requires a singer with dash to put it across. A ballad number was rendered by a violin and trombone duet and was followed by a vocal duet, two girls singing a ballad. The three then played the violin in a red spot, rendering a semi-classic piece and concluding with a medley of popular songs. I. S.

NAY VEE FOUR

Theatre—*Jefferson.*
Style—*Singing.*
Time—*Eleven minutes.*
Setting—*In one.*

The Nay Vee Four, consisting of four boys in sailor uniform, each wearing a campaign bar and a wound stripe on his arm, delivered a few songs and scored nicely. After their opening number, one of the boys delivered a solo and was joined in the chorus by the other three.

A dance by one of the boys followed, and, considering the width of the trousers he was wearing, he executed his steps very nicely. A ballad by one of the boys, with the company harmonizing the second chorus, and a "navy" number, completed the offering. The boys have pleasing voices and deliver their numbers nicely. They should find the small time easy going. G. J. H.

VAUDEVILLE

"AN EVENING IN THE HUT"

Theatre—*Jefferson.*
Style—*Soldier act.*
Time—*Twenty minutes.*
Setting—*Full stage.*

Ten boys in uniform and a girl who aids in a song number, offered twenty minutes of excellent entertainment that is sure to reach better time.

The scene is laid inside of a recreation hut somewhere in France. The curtain rises with one of the boys seated at a piano singing, while the others are seated around the room. A violin solo by one of the members in a lieutenant's uniform showed that he possesses considerable ability on that instrument. He started with a number giving a good exhibition of double string playing and then delivered a classical number.

A song by another lieutenant and a private at the piano, followed, and was nicely delivered.

One of the company then gave an imitation of a "grudge" fight in which he showed good acrobatic qualities and some comedy that went over. Two members of the company, made up as girls in a manner that would fool anyone, rendered a few songs, with one of them at the piano.

The Bolger Brothers followed with a number of banjo selections that were exceptionally well played. They took one of the big hands of the offering. The boys offered a variety of classical and popular numbers and took an encore.

Bob Miller, the song booster, is a member of the act and is in every way an asset. Up to here he had merely served as announcer and put in a little comedy, but now came in for his offering in the act.

The act, as a whole, is ready for the better time as it stands. G. J. H.

GEORGE AND NETTIE FOSTER

Theatre—*Yonkers.*
Style—*Contortion.*
Setting—*One and two.*
Time—*Twelve minutes.*

The Fosters have a fair opening act. But it starts slowly with a song. A dance by both followed the song, and, although they had nothing unusual in the way of steps to show, was nicely done.

The setting then shifted to two and the main part of the act was presented. Each gave different exhibitions of back bending by doubling themselves up and pulling a ring over their bodies. This stunt was done by Miss Foster while balancing a glass of water on her head, and repeated while she was being balanced on Foster's back. The stunts are neatly executed and are out of the ordinary run of their kind. The act should make a good opening or closing number on the small time. G. J. H.

HELEN HARRINGTON.

Theatre—*Fifty-eighth St.*
Style—*Singing and male impersonation.*
Time—*Thirteen minutes.*
Setting—*In one.*

As a rule, a male impersonator does not work well in the costume of her sex. But Helen Harrington is an exception. Her first two songs she renders dressed in male attire, the first being a business suit and the second a walking suit and high hat. At the finish of her second song she does a very good soft shoe dance.

Miss Harrington next appears in a full length dress and her last appearance is in a dress a little below the knees.

Miss Harrington looks well in men's clothes and is particularly attractive in dresses. She is rather slender and petite, has a pleasing personality and puts her songs over well. Her last number was an Irish song which she rendered capitally. E. W.

NEW ACTS AND REAPPEARANCES

(Continued from page 11 and on 17)

LEON SISTERS & CO.

Theatre—*Fifty-eighth St.*
Style—*Tight wire act.*
Time—*Seven minutes.*
Setting—*In three.*

There are three girls and a man in this act and they perform a routine of feats on the tight wire, several of which are not seen in the average wire walking act. They work with parasols to balance them and start with the usual running back and forth, at times all being on the wire at once.

The man, however, does the real difficult work, and his first feat is to carry one of the girls head downwards. He then carries one on his shoulder who holds another by the feet while she, gripping the hub of a wheel with her hands, wheels along the wire. The third girl is suspended by a rope from the wheel.

The man then jumps over three chairs held by the girls, landing on the wire.

Their final feat is performed by the man and two girls. The man and one girl place a bar about seven feet long on their shoulders and on this the other girl stands, while her two partners walk the full length of the wire.

The act ranks well in its class. It is well presented and the performers work quickly and well. E. W.

EMMETT WELCH & CO.

Theatre—*Fifty-eighth St.*
Style—*Minstrel act.*
Time—*Twenty minutes.*
Setting—*Full stage.*

Emmett Welch and company present a minstrel first part, Welch doing middleman in white face, while his minstrels have the regulation burnt cork make-up.

Welch starts with a song and is joined by his company. Seven songs in all are offered, with the company joining in on the chorus. One of the members also gives a dance and, between these offerings are the usual budget of minstrel jokes.

Welch has a very pleasing voice and John Lemuels, one of the end men, is a capital black face comedian. He is strikingly like Bert Williams as to voice, personality and manner of working, and, like him, is tall.

The act ranks with the best minstrel turns before the public and should have no difficulty in getting bookings.

E. W.

GLADIOLI AND POLLANT

Theatre—*Jersey City.*
Style—*Singing and piano playing.*
Time—*Fifteen minutes.*
Setting—*One.*

The act starts with a piano solo, played by the male member of the duo. His partner, an attractive girl, follows this up with a well rendered little ditty. Another song by the woman follows. A solo on the ivories by the man, which includes a portion of the Rachmaninoff prelude, comes next. This is capably played, the man being an accomplished pianist. More singing by the woman concludes the act.

This is a good act of its kind, and will have no trouble in holding down a spot in the popular priced houses. The woman's voice and attractiveness and the man's instrumental ability are assets that will come in handy if the team decide to go after the big time. With the proper sort of vehicle they could undoubtedly hold their own in the speediest of company. H. E.

GILLEN, CORNELL & CO.

Theatre—*Fifty-eighth St.*
Style—*Comedy sketch.*
Time—*Twelve minutes.*
Setting—*Boxed scene in three.*

Two men and a girl compose the company which, as Gillen, Cornell and Company, present a comedy sketch, dealing with a wealthy skinflint, a young girl, and a detective who wants to catch the girl who is made up as a boy.

The detective follows a "boy" to the apartment of the wealthy Mr. Crump, but then loses track of him. When he leaves, the "boy" appears and charges the old man with being a harsh landlord whose tenants are suffering for the want of heat. The youngster's argument finally melts Crump to such an extent that, when the detective reappears (after the youngster has hid) the old man declares that he knows nothing of the "boy." Finally the detective forces his way into the room the "boy" went into and is confronted by a girl. The detective is hard to convince that the "boy" and girl are not one, but the old man and the girl finally succeed and the "bull" departs.

When they are alone, the old man, who has lost his own daughter, agrees to adopt the girl, and all ends well.

The sketch was acceptably acted, the work of the girl being the best of the trio. E. W.

CALVIN, WILSON & CALVIN

Theatre—*Harlem Opera House.*
Style—*Talk, songs and dancing.*
Time—*Fourteen minutes.*
Setting—*Special, one.*

Two women and a man form this act, which includes some singing, talking and dancing, with a special drop. The entire offering is disconnected, the material is very poor and the way in which it is put over is in accord with its quality. The drop represents the interior of a fire station. There are three horses painted on it at one side.

The two women are seen first, one of them playing the part of the fire chief. The purpose of the dialogue at the start is to provide comedy, by dealing lightly with the fire department as it would be under the management of women. The stouter of the two, the chief, does a shrill laugh occasionally for comedy purposes, but does not succeed in producing very much laughter. When the man enters some more talk ensues, but again it fails to cause very much mirth.

Following the talking, one of the women sings a popular song, but displays little of the animation required to put it across, it being entirely unsuited for her. She then does a dance, after which the man sings a shimmey number. There is another song, followed by some dancing which is somewhat better than the preceding numbers. As a whole, the act needs a complete revision. I. S.

FRANK GOULD.

Theatre—*125th Street (tryout).*
Style—*Black-face.*
Setting—*In one.*
Time—*Twelve minutes.*

Frank Gould tried out a black-face act here that took one of the big hands of the bill. He started with a "blues" number that revealed a good voice for popular songs and injected some comedy that went over. He followed the song with some patter that is up-to-the-minute and received quite a few laughs. A "Dixie" number went over for a big hand and some patter with the orchestra leader was cleverly put over. G. J. H.

WOOD AND DIXON

Theatre—*Twenty-third St.*
Style—*Singing and musical.*
Time—*Sixteen minutes.*
Setting—*One.*

Wood and Dixon, a man and woman singing and musical combination, offer a pleasing melange of vocal and instrumental numbers in one, without the customary bunk trimmings of piano lamp and velvet drop to embellish their efforts. The members of the team have lots of talent, which, at the present time, is a bit undeveloped, but which, later on, should assist them greatly in advancing in their chosen profession.

The act opens with a song by the woman, a pleasant looking person with a good singing voice. The man accompanies her on a good, old, reliable baby grand. After an introductory song, the woman exits, and the man plays a medley of classical and rag selections on the piano. This is accompanied by business that is good for a snicker or two.

Then the woman sings a popular ballad, which is followed by a comedy bit in which the man manipulates a fiddle. This part of the act has great possibilities and can be worked up considerably. In its present form it gathered in a goodly bunch of laughs.

A gag or two comes next. The finish, which finds the man playing a saxophone and the woman singing a jazz number, sends them off to appreciative applause.

The man wears a business suit and the woman a becoming pink costume. A dress suit for the man in the evening and a tuxedo in the afternoon would seem to be the proper thing. The act shows promise of quickly developing into a standard turn. What it needs now more than anything else is continuous work and material to build up the weaker sections. H. E.

CAVANAUGH AND EVERETT

Theatre—*Eighty-first Street.*
Style—*Singing and Dancing.*
Time—*Fourteen Minutes.*
Setting—*Boxed Scene.*

Cavanaugh and Everett, a man and woman team, have a singing and dancing act that should be able to play with success the better small time and some of the big time. They are a capable pair of steppers, have a series of novel dances, and the turn, generally, is well arranged and possesses class. Unlike numerous other acts of this sort, the singing is up to the standard of the dancing, which is of high order.

Everett started off with an introductory song, after which Miss Cavanaugh appeared. They did a double song and dance together. Another song by the male member of the team was rendered nicely. A double dance to waltz time followed, which, while not very much out of the ordinary, was very well done. The finish of the number found them doing a series of whirls and twists that got them a big hand. Wearing a derby and smoking a huge cigar, reminding one of Frisco, Everett then did a jazzy dance in good fashion.

I. S.

THE MITCHELLS.

Theatre—*125th Street (tryout).*
Style—*Singing and dancing.*
Time—*Twelve minutes.*
Setting—*In one.*

The Mitchells started their tryout going with a song that was delivered on the old style of the male and female duo. A dance by the man revealed good ability in that line. A song by the lady revealed a pleasing voice. This was followed by a dance by the pair. A harmonica solo by Mitchell and a song and dance by both completed the offering. They proved to be good dancers and pleasing singers. A little improvement in spots and the act should bring them plenty of bookings. G. J. H.

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WHY SUNDAY COMMITTEE?

Somebody is always taking the joy out of life. And if it isn't Wilhelm, "the beast of Berlin," it surely is the Sabbath Observance Committee. The former pays his tribute to God by waging bloody war. The latter wages a bloodless war against amusements on the Sabbath Day and, when it wins, as in the recent stopping of the Sunday performance of the Itow dancing troupe at the Selwyn Theatre, licks its sanctimonious chops and goes right on committee-ing.

The Sabbath Observance Committee has well-appointed offices. It employs a number of people to whom it pays fairly decent, and, in the case of its secretary, a decidedly decent salary. All are paid in the well-known coin of the realm. But, where they get the money, nobody around the offices seems willing to tell. But, perhaps, it isn't important that anybody but the committee should know. So the fact is kept a secret and just so long as the committee can prove to its benefactors that it is strangling harmless amusements on Sunday it continues to get funds with which to wage its holier-than-thou warfare, so that the world may be made a safe place in which not to live.

Just the same, something ought to be done to eliminate these self-styled protectors of the Sabbath. None of them has ever been canonized, which is proof sufficient that the Almighty uses discretion in handing out the halos that tend to get one's portrait into the art museums. And the sooner these well-we're-paid-for-it-anyway committees are sent back to scrub church steps, where they belong, the better it will prove for the theatres, and surely the church steps.

TWENTY-FIVE YEARS AGO

Steele Mackaye died at La Junta, Col.

Bertha Waltzinger was with the Bostonians.

Walker London was produced at the Park Theatre, New York.

M. C. Anderson managed the Fountain Square Theatre. Cincinnati.

"Liberty Bell," published by the John Church Company, was sung by Helene Mora.

Adele Ritchie, Hubert Wilke, Frank David, Joseph Herbert, Ben Lodge and Dorothy Morton were with "The Algerian."

"About Town" was produced by Russell's Comedians, with Dan Daly, Jacques Kruger, Wm. Cameron, David Warfield, Wm. F. Mack, Willis P. Sweatnam, Charles V. Seaman, Jennie Reifferth, Ada Dare, Maym Kelso, Kate Lester and Kate Uart in the cast.

The Empire Circuit of Vaudeville Houses was formed at a convention held in Pittsburgh, Pa., by Jas. E. Fennessy, Peoples', Cincinnati, and Empire, Indianapolis; H. W. Williams, Academy, Pittsburgh; James L. Kernan, Lyceum and Monumental, Baltimore, and Auditorium, Washington; Frank M. Drew, Star, Cleveland; John H. Whallen, Buckingham and Grand Opera House, Louisville, and James K. Butler, Standard, St. Louis.

COWAN OWNS DISPUTED SONG

Editor N. Y. CLIPPER:

Dear Sir: Replying to an article in last week's CLIPPER, which stated that Kane and Herman were taking up with the N. V. A. the matter of song piracy, the song referred to being a special one entitled "The Rag-time Cocktail," I wish you would state that the song in question was written by Earl Carroll and Rubey Cowan. Kane and Herman obtained the number from me, and I am still the owner of the song.

By printing the foregoing you will greatly oblige

Yours most truly,
RUBEY COWAN.

Care of Broadway Music Corporation, 145 W. Forty-fifth street, New York City.
March 2, 1919.

Answers to Queries

B. N.—The party you mention is Jewish.

P. D.—Louis Mann has appeared in vaudeville.

Bob, Toronto.—Nonette was formerly in vaudevile.

C. S.—May Irwin presented "Widow By Proxy."

E. R.—Otis Skinner wrote "Sanity in the Drama."

E. C.—Marie Dressler was born in Canada in 1869.

B. Q.—Aaron Hoffman wrote "The Art of Flirtation."

T. U.—Eugene Walter is the author of "Paid in Full."

D. O. Kitty Blanchard was the wife of McKee Rankin.

W. O.—Maude Adams appeared in "The Jester" in 1908.

B. S.—Klaw & Erlanger presented "Moloch" in New York.

U. O. R.—Meyers and Leitner built it in La Grande, Ore.

H. G. J.—"The Thief" was acted in May, 1908, at the Lyceum.

H. D. V.—William Jenny died at Terre Haute in March, 1917.

T. E. K.—H. B. Warner was starred in the picture "God's Man."

G. J. S.—Isabelle Coe played the title role in "Niobe" in April, 1892.

S. A.—Bernard Dyllyn was with the "Corinne" company in May, 1892.

K. U.—An act called "Old Time Darkies" played the Orpheum time in 1916.

G. L. N.—William Courtenay appeared in "The Recoil," produced by the Pathé.

H. R.—Yes, Caruso receives royalties from the Victor Company for his records.

H. L., Toronto.—Jumbo was killed in September, 1885, at St. Thomas, Canada.

H. C.—Olga Nethersole played in London at the Lyceum Theatre in "The Great Divide."

M. J.—Frohman's Amusement Corporation produced the film called "God's Man." Nine reels.

M. N. V.—Oscar Hammerstein built the Harlem Opera House. It is now on the Proctor Circuit.

D. J. H.—Keith's Vaudeville Exchange can answer that question. We have no means of knowing.

F. C.—Lillian Lorraine was featured in "Odds and Ends." Bide Dudley and Jack Norworth wrote it.

H. R. E.—Patrick Kenney, connected with Waldron's old Palace, in Boston, died in Boston on Oct. 6, 1916.

H. H.—Henri Stuart was known in private life as Henry De Witt Goodwin. He was an old-time minstrel.

R. Y.—Anna Case was with the Metropolitan Opera Company. She is the same who is now appearing in films.

A. R. W.—George Arliss and Wm. B. Mack were members of Mrs. Fiske's stock company at the Manhattan Theatre.

D. D.—Margaret Anglin played the leading feminine role in "The Great Divide" when it was originally produced.

G. Z.—Hy Clifton, who was head of the musical department for Klaw and Erlanger, married Hazel Lewis, who was a member of "The Century Girl" company in May, 1917.

I. W.—"Von Schropund Korn" is the name of the play you mean. It was first acted on March 10, 1887, at the Thalia Theatre. Emil Thomas made his American debut in it.

S. A. Z.—The Triangle produced a film called "The Old Folks at Home" in 1916. It was released on Oct. 7 of that year. Mildred Harris appeared in it, but did not have the leading role.

C. C. E.—Sir Francis C. Burnaud, a well-known editor of the London *Punch*, died in May, 1917. He wrote "Black-eyed Susan." Yes, he was co-author of several Drury Lane pantomimes.

J. H. J.—Campanini, who is now the director of the Chicago Opera Company, was formerly a conductor with the Metropolitan. He is also one of the conductors with the Chicago now.

H. J. N.—(1) The De Reszke brothers sang for the Metropolitan Opera Company, but were not with Hammerstein. (2) Poles. (3) Jean De Reszke is a tenor. He is a vocal teacher in Paris. (4) Edouard was a basso. (5) He is dead.

J. N.—Yes, song writers have very frequently appeared in vaudeville. Among those who have been seen in vaudeville lately are Harry Carrol, Gilbert and Friedland, Lynn Cowan, George Meyer and several others. Yes, Eddie Leonard writes his own songs.

T. F.—Oscar Hammerstein built the Olympia on Broadway and Forty-fourth to Forty-fifth street, which included what is now Loew's New York Theatre and the Criterion. The former was called the music hall and the latter the theatre and one admission entitled a patron to both houses.

J. D.—Oscar Hammerstein produced opera at the Manhattan Opera House until 1910. By an agreement with the Metropolitan Opera Company, which paid him a large financial consideration, he stopped producing opera. The contract expires in 1920, and it is expected that he will again present opera, most probably at the Lexington.

Rialto Rattles

VAUDEVILLE PROVERBS NO. 3
If at first you don't succeed—try hokem.

MORE TRUTH THAN POETRY
He who lays some booze away
Will live to drink another day.

THEATRICAL MYSTERIES NO. 33
Why did the Mastbaum bunch change their minds about opening a New York office after they had gone so far as to engage quarters on Forty-second street and everything?

FAVORS THANKFULLY REC'D.
It's the small things that really count in this business of ours, after all, as Alex Pantages may or may not have murmured to himself last week, as he quietly added those ten newly acquired Canadian theatres to his circuit.

THINGS WORTH HAVING
Joe Michaels' corporation.
Brady and Mahoney's new parodies.
Jack Dempsey's future.
Fanny Ward's secret of everlasting youth.
Carl Pierce's business smile.
A stocked up cellar.

HARRY CAN'T UNDERSTAND IT
Harry Steinfeld, the theatrical lawyer, says there seems to be an awful lot of changing about in the cast of "A Prince There was." First, Bob Hilliard was starred in the show, then George M. Cohan, and now it's some new guy named George M. Himself, whoever he is.

THEY'LL AGE VERY QUICKLY
A bill has been introduced in the Utah Legislature, making it compulsory for a press agent of a theatrical or movie entertainment to tell the exact truth about his attraction. If this bill passes we can see many a child wonder of the films suddenly jumping from fourteen to forty, more or less.

SEEMED THAT MANY, ANYWAY
Statistics are certainly cold-blooded things. Somebody recently estimated that there are about 12,000 vaudeville acts in the business at the present time, and here we've been thinking right along, judging by the bills at the New York small-time houses, that there must be at least 50,000 bench acts in the game alone.

JACK'S PLAYED 'EM ALL
Jack Dunham was trying to impress a Shakespearean actor with his knowledge of the plays of the Immortal Bard recently when the legit, by way of confusing Jack, suddenly inquired, "Young man, have you ever played Iago?" "Not yet," retorted Jack, not in the least flustered, "but I've played every other small town in Ohio, and I'll play Iago, too, as soon as Loew builds a house there."

VAUDEVILLE VETERANS
"Hello soaks—that is, I mean folks."
"Do you think oysters are healthy? I never heard one complain?"
"There was a fire in our house last night. Get out! I did."
"How do you know the fish weighed fifty pounds? By the scales on his back, of course."
"Thanks for the applause, but I was coming back, anyhow."

FALSE ALARM
Several prominent Broadwayites who haven't been on the best of terms with their wives of late received the scare of their young lives last week, when a serious-looking youth walked up to them and handed them a business like summons that, at first blush, looked for all the world like the genuine article. Later examination, however, disclosed the supposed summons to be a clever advt. for "Good Morning, Judge." Some of the boys are still suffering from the shock.

STOCK REPERTOIRE

W. S. HARKINS ORGANIZING COMPANY

WILL TOUR CANADA AND INDIES

W. S. Harkins is in New York organizing a company for a Spring and Summer tour of Canada to be followed by a Fall and Winter tour of the West Indies.

For a number of years prior to the war Harkins annually took out his company, playing the same territory year after year until his name became almost a household word partly because of the excellence of the entertainment he provided and partly because he was away from the beaten track and few shows, aside from motion pictures, were seen by the natives.

His success induced others to follow his example but, as most of them fell by the wayside, Harkins practically had the field to himself.

The war put an end to Harkins' tours, but, now that the conflict is a thing of the past, he has decided to take up the business where he was forced to leave off and give his old patrons entertainment.

The plays used by the company will include a number of those which, having met with Broadway favor, have found their way to stock. Harkins announces that his company will be the most capable he has ever carried and that it will be directed by a capable director.

The organization will open in the Canadian maritime provinces and will continue in Northern territory through the hot weather, after which it will work South.

OPENS TENT SESSION IN MAY

LYNCHBURG, Va., Feb. 27.—Manager Harry Shannon, of the Shannon Stock Company announces that he will open his tenting season in May in Ohio and play his old territory. The company is now playing opera houses through this section. H. C. Soubier has been mustered out of the army and rejoined the company but Harry Shannon, Jr., is still in France with the band of the 35th Division, 129th Field Artillery Band.

JOBBING IN UNION HILL

UNION HILL, N. J., Feb. 27.—Adin B. Wilson and Joseph Dailey are rehearsing with the Keith Players at the Hudson Theatre, having been specially engaged by Manager William Wood for "The Eternal Magdalene," next week's bill.

BOSTON STOCK CHANGES LEADS

BOSTON, Mass., March 3.—Ruth Robinson has joined the stock at the Arlington Theatre (formerly Castle Square) as leading lady, opening February 10. She succeeds Leah Winslow.

SIGNED FOR "DADDY LONG LEGS"

The Blaneys have signed Nina Saville to play her original role in "Daddy Long Legs," to be the offering next week by the Blaney Stock at the Yorkville Theatre.

W. R. TODD ORGANIZING STOCK

ERIE, Pa., March 1.—Wilson R. Todd is here organizijng a stock company to be headed by "Canada," who is to be billed "The Nazimova of Stock."

DE GUERRE JOINS ERIE STOCK

ERIE, Pa., Feb. 27.—Herbert De Guerre has joined the stock company at the Park Opera House and will make his first appearance next Monday.

LELAND TO DIRECT SAILORS

QUANTICO, Va., March 1.—Harry Leland has been appointed stage director at the Marine Station Theatre here.

NORTH SHORE STOCK DRAWS BIG

CHICAGO, Ill., March 1.—The North Shore Players, under the direction of Rodney Ranous, have been meeting with exceptional success at the Wilson Avenue Theatre. Last week with "Common Clay" the company broke all records for a matinee on Thursday. This week the bill is "Our Wives," the piece in which Henry Kolker and his company found much favor at the Cort Theatre here. Next week's attraction will be "A Fool There Was." Special women's performances are given on Thursdays and Monday nights. Charles McCuen, formerly of the Henry W. Savage's forces is manager of the theatre. Eugene McGillan is stage director, Bertram Bates stage manager and Harry B. Hirsch is treasurer.

EXTENDS AUSTRALIAN STAY

CHICAGO, Ill., March 1.—Herman Lieb, popular in stock circles, writes that he has been "taken on" for another fifteen weeks in Australia and that he will not return to Chicago to inaugurate a Stock company as he had anticipated. Lieb has been using the name of Lee while in Australia because of the alleged Teutonic flavor to his name, but it so happens that he is of Swiss descent.

ACTOR RETURNING FROM FRANCE

ST. PAUL, Minn., Feb. 28.—Corp. John P. Sullivan, formerly juvenile man with the stock company at the Shubert Theatre, this city, is expected to return from France this week or next. Since the signing of the truce he has been entertaining with the American Army Minstrel Show in the various camps in France. Sullivan was a member of the Shubert stock when he enlisted.

RUTH HALL CO. RESUMES

SOUTH RIVER, N. J., March 3.—The Ruth Hall Company opens here the first half of the week with South Amboy to follow. They are using three bills, viz.: "The Natural Law," "A Runaway Match," and "Camille," next week the company goes to Bristol, Pa.

QUIT WICHITA FOR HUTCHINSON

WICHITA, Kan., Feb. 27.—Marjorie Shrewsbury, leading woman, and Wm. B. Morse, heavy man, have just closed with the Wichita Players, and after a week's lay-off will open with the Hutchinson Stock at Hutchinson, Kan.

WILL RETURN TO OLD JOB

"Benny" Salomon, now at Camp Upton, will soon be greeting his old friends at Paul Scott's office. He is due for an early discharge and will return to his old boss just as soon as Uncle Sam is through with his services.

PARK TO HAVE TENT STOCK

NEW ORLEANS, March 1.—C. W. Park is going to give New Orleans a stock company in a tent theatre. He is organizing the company and will begin rehearsals about March 16.

MRS. CUTTER IN NEW YORK

Mrs. Wallace Cutter, wife of the owner of the Wallace Cutter Stock, paid New York on a flying visit last week to purchase wardrobe for the company. She rejoins the show this week in Pittston, Pa.

JOIN PATERSON STOCK

PATERSON, N. J., March 1.—Ernestine Morley and Mary Hill have joined the Richard Bubler Stock at the Lyceum Theatre and will open next Monday in "The Unborn Child."

"LILAC TIME" DRAWS S. R. O.

HALIFAX, N. S., Feb. 26.—"Lilac Time" drew turn-away crowds last week with the S. R. O. sign out at every performance. This week, "The Unkissed Bride."

STOCK GIVING WAY TO ROAD COMPANIES

PLAYERS TO RETURN IN SPRING

TROY, N. Y., March 1.—After a successful season of twenty-two weeks at the Lyceum Theatre, the Blaneys are booking road companies into the house for the Spring months and will return with their stock company about June 1st for a Summer, Fall and Winter season.

Many of the members of the Blaney Stock, after their performance to-night, will leave for Fall River, Mass., where they will open at the Academy of Music on March 10th with the new Stock company which these managers are opening for a Spring season.

Jack Lorenz, leading man; Hazel Corinne, ingenue, Eugene Webber, and Dan Malloy, comedian, are among the prominent members of the Fall River contingent, which will also include Broderick O'Farrell and Florence Coventry, with James R. Garey, director and Edwin DeCoursey, manager.

The opening bill will be "The Brat."

THEATRE SALE CLOSES STOCK

WICHITA, Kan., Feb. 24.—The sale of the Liberty Theatre here caused the closing of the Stock company at that house. The company, under the direction of Harley Sadler, had enjoyed a long and successful season, but there being no other theatre in town available for Stock had to leave. The new owner of the house announces he will remodel it, but whether for show or mercantile purposes, he does not say.

GUY STOCK OPENS IN MAY

WORTHINGTON, Ind., Feb. 28.—G. Carlton Guy will open Guy's Stock Company under canvas in May. Manager Guy has secured a number of late stock releases and announces that his repertoire this season will be the best he has ever presented.

NUTT SHOW OPENS MARCH 15

HOUSTON, Tex., Feb. 26.—The Ed. C. Nutt show will open March 15th at Crowley, La., and will play its old territory. Six members of the Nutt show are still in the service, several of them being overseas.

NORTH BROS. ADD MATINEE

LINCOLN, Neb., March 1.—Business has been so big with the North Brothers' Stock at the Lyric Theatre that Manager North has added Friday to the matinee days and now the company gives three matinees a week.

COLONIAL STOCK OPENS MARCH 31

WESTON, W. Va., March 3.—The Colonial Stock Company, under the management of Gregg and Cortland, will start rehearsals on March 17 and will open two weeks later at the Camden Theatre, here.

WILL REMAIN IN HOUSTON

HOUSTON, Tex., Feb. 27.—The J. N. Rentfrow Company is doing so well at the Travis Theatre here that Manager Rentfrow has decided to remain here all Summer.

KARLOFF BACK IN 'FRISCO

SAN FRANCISCO, March 1.—Boris Karloff has returned from Los Angeles and is now playing second business with the Majestic Players here.

SIGNS WITH MADDOCKS PLAYERS

BIRMINGHAM, Ala., Feb. 26.—Rosamond Witham has signed with the Maddocks Park Players to play character.

MAY COME HERE FOR SUMMER

The Manhattan Opera House may be leased shortly to accommodate "Business Before Pleasure" during the summer if it is decided to give that play an all-summer run in New York, which seems very likely.

HAWK STOCK OPENS IN TENN.

NEW HARMONY, Ind., March 1.—The Earl Hawk Big Stock Company will open its season April 7th in Tennessee. Mrs. Earl Hawk is here and has her company practically ready for rehearsals which start in two weeks.

STOCK ACTOR SIGNS WITH FOX

Selmer Jackson, the stock leading man, has signed with the William Fox Film Corp., and will make his debut in George Walsh's next picture.

BRUNK OPENS APRIL 12

WICHITA, Kan., March 1.—Manager Fred Brunk, of Brunk's Comedians, will open his regular season on April 12th and will play through this territory.

BLONDIN SHOW ORGANIZING

OKLAHOMA CITY, Okla., Feb. 27.—Leo Blondin is organizing the Blondin Show and will be ready for opening under canvas on March 15th after a week's rehearsals.

FOX PLAYERS READY

HOUSTON, Tex., March 1.—The Roy E. Fox Popular Players are ready and will start rehearsals next Wednesday. The show opens March 15th under canvas.

MORGAN COMPANY OPENS

RICHMOND, Mo., March 1.—J. Doug Morgan will open his big tent show in this city in April.

BILL FOR BENEFIT SET

The benefit performance for the relatives of the late Rudolph Aronson, composer and manager, will be given at the Astor next Sunday night. The committee in charge consists of Emmett Corrigan, chairman, and Daniel Frohman, A. L. Erlanger, George M. Cohan, Lee Shubert, Joe Weber, Sam Harris, Victor Herbert, John L. Golden and Silvio Hein.

Ed. Wynn will serve in the capacity of announcer. Others to be on the bill are:

Sam Bernard and Norah Bayes in a satire on the balcony scene of "Romeo and Juliet"; Weber and Fields, George M. Cohan, William Collier, Irving Fisher, Beatrice Herford, Emmett Corrigan, Chauncey Olcott, Frederick Burton, Edith Taliaferro, Virginia Fox Brooks, Sigmund Romberg, Gertrude Vanderbilt, Hazel Dawn, Kitty Doner, Janet Beecher, Chrystal Herne, Jane Cowl, Pauline Hall, Bessie McCoy, Cora Tracey, Harland Dixon, Marie Callahan, May Irwin, Marie Dressler, Henry Dixey, John Steele, Beulah Dale, Bruce McRae, James L. Crane, Harry Carroll, Blanche Yurka and others.

HELD FOR KILLING WATCHMAN

James E. Markswell, a private from Camp Upton, was arrested last week on the charge of having killed George Graham, the watchman of Loew's Metropolitan Theatre, in Brooklyn, who was shot on the morning of February 15. The police claim that Markswell was shot twice by the watchman, but succeeded in getting the gun away from him and shot him in the head. He was held [illegible] bail.

COLLABORATE ON NEW PLAY

Samuel Shipman and Percival Wilde, the author of the prologue to "The Woman in Room 13," are collaborating on a new play which they will have completed in April.

BURLESQUE

IRWIN WANTS $1000 FROM COLUMBIA

SAYS HE PAID STAGE HANDS

Fred Irwin got into a disagreement last week with the Columbia Amusement Company over the employment of extra stagehands for his shows and placed his side of the matter in the hands of his attorney, A. L. Berman.

Irwin, who owns two of the largest shows on the Columbia wheel, the "Big Show" and the "Majestics," claims that the Columbia owes him about $1,000, which he had to pay this season for extra stagehands necessary to present the shows on the circuit. The Columbia promised to stand the expense of the additional stage hands, Irwin says, but, in every house that an Irwin show has played, he has had to pay the extra amount. This Irwin has done, but always under protest, he says.

Two years ago Irwin sued the Columbia for $800 in the Third District Municipal Court, claiming that amount was due him for advertising that the Columbia had promised to pay for. The case was settled on the day of the trial.

Irwin has been presenting two burlesque shows over the Columbia Circuit under two franchises which have been in operation during the last ten years. Both franchises expired this year, but the one under which Irwin has been presenting his "Majestics" show was renewed. The other one has not been renewed, thus far.

GIVE PARTIES FOR BOHLMAN

Johnny Bohlman, with "The Girls of the U. S. A.," was the recipient of four parties last week, when playing at the Empire, Brooklyn. The Charles Fritz Association gave him a theatre party at which 500 were in attendance. The Dairymaids, one hundred in number, followed, while one hundred members of the Charles Krantz attended later. Four hundred members of the Fellowcraft Lodge of Masons appeared toward the end of the week.

FRANK SMITH IN HOSPITAL

Frank Smith, agent of the "Merry Rounders," was removed from his hotel early last week to the Post Graduate Hospital. There was much improvement in his condition early this week, and he expects to be discharged from the hospital shortly.

TO PAY SALARIES LAY-OFF WEEK

Barney Gerard announced last week that he would pay the chorus girls of his "Girls De Looks" and "Follies of the Day" a half week's salary the lay-off week between Kansas City and St. Louis.

CANCELS WITH SPIEGEL

Florence Mills has cancelled her contract with Max Spiegel for next season. She will either appear in pictures or a dramatic show. Abe Reynolds will remain with Spiegel.

HANDLING VAUDE ACTS

Bob Cunningham, who recently resigned as manager of the Sam Howe Show, is handling vaudeville acts in New York.

JOINS ROEHM AND RICHARDS

Roehm and Richards have made arrangements with Billy Sharpe to stage all their cabarets and revues in the future.

CORT SIGNS BARTON

Jim Barton, principal comedian of the "Twentieth Century Maids," signed a contract last week with John Cort.

WATSON TO BUILD HOUSE

PATERSON, N. J., Feb. 28.—Billy Watson, of "The Beef Trust"; Saul Gringer, a merchant, and Harris Glivens, of the Carnegie Company, will, in the near future, but a plot of land here for a theatre. The lobby of the theatre, plans for which have been made by Charles Sleight, will measure twenty by forty feet, and the house wil seat 470 people in the orchestra, 398 in the balcony and 400 in the rear balcony. The boxes will accommodate 80 people, bringing the total seating capacity up to 1,348.

The company, to be known as the Passaic County Amusement Company, will be incorporated with a capital of $150,000, divided into 100 shares, of which Watson will own fifty-one, Gringer thirty-two and Glivens seventeen. The deal for the property will be closed within ninety days if the land will be found clean.

STELLA MORRISEY IS ILL

SPRINGFIELD, Mass., Feb. 28.—Stella Morrisey, prima donna of the "Speedway Girls," was compelled to retire from the show when it played the Plaza Theatre, this city, as she was taken down with pneumonia. Her condition has greatly improved and she now expects to rejoin the show shortly. Florence De Vere, her understudy, is filling in her part while she is away.

REEVES REMODELING HOME

Al. Reeves signed a contract last week with a builder in Brooklyn to turn his State street home into an apartment building. When completed it will have two and three-room apartments. He says he is going to turn several other houses he owns in the borough into apartment buildings.

WILLIAMS HAS $9,000 WEEK

ST. PAUL, Minn., Feb. 28.—Sim Williams' "Girls From Joyland" broke all records at the Gayety, Minneapolis, last week. It was also the biggest week's business ever done by that show since it has been on the American Burlesque Circuit. The gross business was $9,054.00.

TWO CLOSE AT WINTER GARDEN

Jessie Hyatt left New York last Wednesday to join the "Mile A Minute Girls." Caroline Warner left Sunday to Join the "Innocent Maids." Both were compelled to cancel engagements at the National Winter Garden in order to join these shows.

LEDERER BUYS ANOTHER HOUSE

FREEPORT, L. I., Feb. 28.—Lew Lederer purchased another house here last week before going on the road with the Pat White Company. Lederer now owns four houses in this town. He sold one of them several months ago at a good profit.

TO OPEN STOCK BURLESQUE

INDIANAPOLIS, March 3.—Warren B. Irons and Arthur A. Clamage will open stock burlesque at the Park Theatre here, on March 17. Rehearsals will be started on March 10. There will be no Sunday shows.

IS BACK IN SHOW

CINCINNATI, O., Feb. 27.—Mabelle Courtney, prima donna of the Mollie Williams Show, opened here Sunday for the first time since she sprained her ankle in Cleveland three weeks ago.

WILLIAMS GOING TO TEXAS

KANSAS CITY, Mo., March 3.—Sim Williams will leave here Saturday to visit his former home in Texas, where he will stay for two weeks. He will rejoin his show in Indianapolis.

BURLESQUE COIN LURES LEGIT PRODUCERS

WILL ASK FOR FRANCHISES

Lured by the large amount of money made in burlesque by the successful producers of that class of entertainments, several producers of musical road shows who have lost money during the last season on the shows they had out, will make application for burlesque franchises, it became known last week.

One producer who lost $40,000 within the last six weeks on two musical shows he had out, stated that he will produce nothing but burlesque shows next season and present them over the Columbia or American wheels if he can obtain a franchise.

Failing in this, the producer stated that he would invest money in burlesque productions with anybody who has a franchise and desires to operate more extensively under it.

Several producers of vaudeville acts are also said to be organizing a corporation through which they will present burlesque next season.

A. B. C. HOLDS MEETING FRIDAY

The next regular meeting of the American Burlesque Circuit will be held at the offices of that company in the Columbia Theatre Building Friday morning, when important matters will be taken up.

It will be decided then just what cities will be dropped from the circuit next season and what ones added. As recently announced, the circuit will do away with all the one-night stands except the week of one nighters on the Penn Circuit. It is also stated that there will be put thirty weeks on the circuit next season.

It is rumored along Broadway that six or eight of the present franchise holders will not have their franchises renewed.

KOSTER GETTING STUFF OVER

Some of the agents on the American Burlesque Circuit can make the boys on the Columbia Circuit step a bit when it comes to getting press matter over in the papers. Chas. "Kid" Koster, ahead of "Rube" Bernstein's "Follies of Pleasure" Company, had several specials and half a dozen cuts in the Minneapolis papers last week when his show played that city.

SIGNS VAUDE CONTRACT

Kate Pullman, signed with a Broadway show for next season, has accepted an engagement to play the Western Vaudeville Circuit at the close of her burlesque season. She will do a "single" dancing act.

WATSON TO RENAME SHOW

Billy Watson will call his show next season Billy Watson's Big Girlie Show. He will carry big girls in the chorus again. His book, which will be new, will be called "Ignatz, the Plumber."

JOINS THE "AMERICANS"

Easter Higbee, who closed with the Rose Sydell Show last Saturday in Jersey City, opened Monday as prima donna with the "Americans" at the Trocadero, Philadelphia.

ADA LUM GETS DIVORCE

Ada Lum, prima donna of the "Beauty Revue," was granted a divorce from Frank Noonan in Detroit last week by Judge Mulheiser.

Burlesque News continued on Page 25

MAIDS OF AMERICA AT COLUMBIA THIS WEEK IS FAST SHOW

No time was lost Monday afternoon with the "Maids of America" at the Columbia, as the show has speed from the beginning to the fall of the final curtain. There are some bits in the show that we have seen before but the audience liked them as they were put over right and with plenty of action.

The management of this company has spared no expense in equipping it with a great scenic production and beautiful wardrobe. Each set of costumes worn by the chorus is bright and pleasing to the eye. Unusual care has also been taken in selecting the dresses, as the colors blend nicely. The scenery is somewhat different from that usually seen at this house. The opening scene, an exterior of a castle, with the surrounding grounds and cliff with an ocean drop in the background, was very effective. Then again the "slave market" offered an excellent Egyptian scene. This set was arranged differently than we are used to seeing with burlesque shows.

"Without Rhyme or Reason," which is the title of this season's book, is from the pen of Billy K. Wells. It is in eight scenes, and the material is very good. Several old bits that were in the show last season have been injected into it, and these if handled by less capable people would have no doubt marred the performance. The musical end of the program is well taken care of.

The comedy is in the hands of Al. K. Hall and Bobby Barry, and they were never seen to a better advantage. These boys are doing eccentric comedy parts, the same as last season, and their funny antics were enjoyed by the crowded house. Hall is a fast and hard worker, while Barry works slow, but just as hard. They team well together and their eccentric style of working easily got over.

George Snyder does several characters as well as straight, his makeup is clean in the characters and he carries himself well. He has a good speaking voice and enunciates distinctly. He also stands out prominently in the straight role, feeding the comedians at every opportunity. Snyder can sing and he gets his numbers over. He is also a neat dresser.

Florence Rother, the prima donna, offers a pretty wardrobe, as does May Stanley, the ingenue. Jane May danced her way through the numbers. She, too, offered an attractive lot of dresses that looked well from the front. Miss May has a very pleasing personality which assists a great deal in her work. Joe Stool, Charles Smith and Eddie Miller do bits which they take good care of.

A very neat and pleasing singing act, in one, was presented by George Snyder and Jane May. They offered three double numbers that went big and a single number by Miss May was nicely rendered. The act was a success.

Miller, Smith and Stool, who bill themselves the "Kings of Harmony," offered a good singing act. The boys have good voices and were generously applauded for their work.

The "Maids of America" is a good show with no end of comedy, catchy music and, best of all, it is fast. SID.

BURLESQUE NOTES

Eda Mae, prima donna of the "Million Dollar Dolls," has a contract with Jacobs and Jermon for next season.

George Brooks, recently discharged from the United States Army, has rejoined the "Puss, Puss" Company at the Empire, Brooklyn.

Emmett Callahan, of the team of Callahan Brothers and Midgie Miller, was discharged from the navy last week. He is now in the office of Chamberlain Brown.

Arthur Putnam and Eddie Fox played the Gayety and Star, Brooklyn, last Sunday. They will play Sunday dates around New York for the balance of the season.

Frank Noonan arrived in New York last Tuesday in time to purchase a Marmon roadster that had been on exhibition at the recent auto show. Noonan had the car shipped to his home in Cleveland and left for the West Thursday night.

Helen Hildreth, billed as the World's Champion Woman Boxer, is the added attraction with Charles Baker's "Speedway Girls" at the Gayety, Brooklyn, this week. This theatre will put on a wrestling night at the Gayety, commencing next week with the "Lid Lifters."

MELODY LANE

MUSIC MEN JOIN NAT'L ASSOCIATION

Many Popular Publishers Enroll in Old Organization—All May Join Chamber of Commerce.

The membership list of the National Association of Sheet Music Publishers of the U. S., the oldest organization of music men in the entire country, got a big boost on Wednesday night, when a meeting of music publishers was held in the rooms of the Vaudeville Managers' Protective Association.

The meeting was called to consider the enrolling of the entire list of American music publishers in the Chamber of Commerce, a big organization which plans to take in all branches of the music industry.

The matter has been under discussion for several months and numerous meetings have been held. After a long discussion of the matter on Wednesday evening practically every publisher present, numbering over sixty men, decided to help in keeping the old organization alive, and some thirty new members, most of them popular publishers and members of the Music Publishers' Protective Association enrolled. The National Association, which in the past has held but one general meeting a year, will in future hold them monthly with a big annual affair at which the proceedings of the past year will be reviewed and plans to keep the organization abreast of the times adopted.

The dues of the National Association are at present $10 per year, but after July 1 are to be increased to $25.

The Chamber of Commerce idea fostered by Milton Weil is to be acted upon at a later meeting which, after its Constitution and By-Laws are prepared and printed will be taken up by both the National Association of Publishers and the Music Publishers' Protective Association and acted upon.

ARTIST DISCOVERED BY FEIST

John Wenger, the artist, whose paintings and stage settings are in such demand in theatres and opera houses, that he has won the name of "music painter," is a young Russian, who owes his success in this country to Leo Feist, the music publisher, who discovered him and exploited his talents.

Wenger believed that the stage setting was of great value to a concert or musical recital, and for years worked along this idea. Today his work can be found in the Metropolitan Opera House, the Rivoli and Rialto motion picture theatres and scores of other places where music is featured. In the great picture houses each week are shown scenic work by Wenger, painted and lighted for the sole purpose of enhancing the musical values of the symphony orchestras of the big theatres.

FEIST TO MOVE PROF. OFFICES

Leo Feist, Inc., has leased an entire floor in the new three-story building on Seventh avenue, between 48th and 49th streets, and on May 1 will move its professional department from the 44th street address to the new building.

Alterations and improvements are now under way and will be completed within the next five or six weeks. Situated in the heart of the theatrical district, within a few minutes walk from all the booking offices, the new quarters are ideal.

COMPOSERS VOLUNTEER SERVICES

Victor Herbert, Gustav Kerker, Jerome Kern, Raymond Hubbell, A. Baldwin Sloane, Irving Berlin and Harry Carroll have volunteered their services at the benefit for the heirs of the late Rudolph Aronson, which is to be held at the Astor Theatre on Sunday night.

They will play the "Victory March," the last musical composition of the late manager and composer.

FEIST SONGS AT CAMP UPTON

Eric Dudley, army song leader at Camp Upton, in a letter to Leo Feist, writes interestingly of the songs which the soldiers art singing, and the numbers which seem to appeal strongly to the boys who have recently returned from "over there." The letter is reproduced herewith:

"My dear Mr. Feist:

"You will no doubt be interested to know that the most popular songs in camp at the present time are "Ja Da" and "The Rose of No Man's Land."

"I wish you could have heard the great sing I had with the 369th Inf. (the old 15th, the 'Hell Fighters,' who had the honor of carrying Old Glory to the Rhine before the flag of any of the Allies).

"The two songs above were the favorites, and when it came to 'Ja Da' we had a regular riot. These boys had, of course, never heard it, having just come back from France, and they just stamped and clapped and cheered until their 'C. O.,' Col. 'Bill' Hayward, the first American officer to cross the Rhine, said 'won't you please give them that again?' I said, 'Certainly, I shall be pleased and proud to do so.' And you should have heard them sing it. You can tell the composer for me that his little song is doing more to promote cheer and content in the army at the present time than any other single thing in the morale department. And I know what I am talking about, for these last few months have been the most difficult the song leaders have ever had to contend with, for the boys are all impatient to be discharged, as they feel they have done their job.

"Believe me, very cordially,

"ERIC DUDLEY,

"Army Song Leader, Camp Upton, N. Y."

STARS SING NEW "WATER" SONG

Scores of vaudeville stars are successfully featuring the Witmark prohibition song "America Never Took Water." A few of the best known, who have met with pronounced success with the number, are Eva Tanguay, who is this week singing it in Toledo, Lillian Shaw in Baltimore, Ruth Roye and Gus Edwards. At the Riverside Theatre this week Gus Edwards is singing the number, and it is scoring one of the big hits of his act.

"JA-DA" SCORES IN NEW ACT

Newhoff and Phelps are doing a new act in the Keith houses, and with it are scoring a decided success. The act is by William Friedlander, and the only interpolation in the offering is the novelty song "Ja-Da" from the Leo Feist catalogue. The song is one of the big features of the act, and Newhoff and Phelps were one of the first acts to realize the novelty number's big possibilities.

CARROLL WRITING SHOWS

Harry Carroll is in French Lick Springs composing the music of two musical comedies, which are scheduled for production next season. Carroll's success with the "Oh! Look" music is said to have decided him to devote his time to this style of composition rather than the popular tunes.

ROBERTS GETS BIG STATEMENT

Lee Roberts, the Chicago composer, received his first royalty statement from Jerome H. Remick & Co., for the sales of his song "Smiles," last week. It included the first six months' sales of the big hit, and was for 1,700,000 copies.

JOE. BURNS PLACES NEW SONGS

Joe. Burns, writer of "The Kiss That Made Me Cry," is placing a number of new songs with some of the big publishing houses.

WILL VON TILZER IN CHICAGO

Will Von Tilzer is in Chicago, where he has appointed Al. Beilin general western manager of the Broadway Music Corp.

CANADA WORKING FOR NEW COPYRIGHT LAW

Newspapers, Writers, and Composers Urging Parliament to Adopt British Act and Protect Writers.

A big movement to secure new Canadian copyright legislation is on foot throughout the Dominion.

The Authors' and Composers' Association, a prominent Canadian organization, aided by practically every newspaper, author, playwright and composer in the Dominion is urging Parliament to adopt the British act and thus give Canadian writers and artists equal protection to that afforded writers in the rest of the British Empire and the United States.

The existing Canadian law makes no provision for protection for its authors and composers in so far as the mechanical reproduction portion of the law is concerned, and has no reciprocal arrangement clause such as appears in the English law.

As a result, its writers can claim no mechanical royalties from the sale of records or rolls sold throughout the United States, and American writers are in the same position regarding Canadian sales.

The Toronto *World* has taken the subject up, and is devoting much space in its news and editorial columns to the subject. In a recent issue it said in part:

"Just why the man who works with his brain should have no protection, though usually he is less well adapted to take part in the physical struggle for existence than others, is difficult to say. Perhaps simply because he is less able to hold his own in the fight. But this is all the more reason why a civilized nation should see that he gets a fair share of the wealth he creates, and that some means should exist to prevent his being robbed of all the fruit of his labor."

HEADLINERS SING NEW SONG

"Bring Back Those Wonderful Days," one of the late song releases from the Gilbert & Friedland house, is being featured by scores of headliners.

A few of the prominent singers to use it in and around New York are Trixie Friganza, Sophie Tucker, Sailor Reilly, Frank Fay, Bert Williams, Ryan & Royce, and Diamond & Brennan.

LOUIS COHEN ENGAGED

The engagement of Louis Cohen, professional manager of the Charles K. Harris house, to Miss Minna Steil, has been announced. Miss Steil, a beautiful and talented girl, was for a number of years Mr. Harris' secretary. The wedding will take place sometime in April.

NEW VON TILZER SONG SCORES

"Somebody's Waiting For Me," a new ballad by Harry Von Tilzer and Andrew Sterling, is scoring a decided success with many well known singers. It was featured in no less than six big time vaudeville houses of New York last week.

J. H. REMICK IN TOWN

Jerome H. Remick, the Detroit music publisher, is spending several days in New York. F. E. Belcher, manager of the New York office of the Remick concern, is in Los Angeles opening a new Remick retail store.

DENISON IN THE WEST

Wirt Denison, the songwriter, formerly connected with the Meyer Cohen music house, is now in the West, where he owns some valuable farm property.

SILVER WITH THE WITMARKS

Abner Silver, the song writer and pianist, is now connected with the professional department of the M. Witmark & Sons house.

EUROPE'S BAND TO TOUR

Under the direction of Pat Casey and B. S. Moss, Lt. James Europe's big jazz band, recently returned from France, will make a tour of the principal cities.

Europe and his band were the talk of France during their stay abroad, and music publishers are looking forward to a big boom for the jazz tunes when the band is heard throughout this country.

PROHIBITION SONGS RELEASED

Prohibition songs by the score are being released by the popular houses and their reception in the theatres indicates that the theatre going public at least is not in sympathy with the coming dry period. Some of the numbers are clever as to lyric and catchy as to melody but the public in its present state of mind is welcoming every one of them.

STAGE MANAGER WRITES SONG

Cyrus Wood, stage manager of and a player in "A Sleepless Night," has written a new jazz song for "The Melting of Molly" at the Broadhurst Theatre.

It was sung for the first time on Monday night. Isabelle Lowe and Jack Cragin, two of the leading players, rendered the number.

JOLSON GETS NEW SONG

Al Jolson, in 'Sinbad," will within the next few days introduce a new song by Alex Gerber and Abner Silver.

The new song looks like one of Jolson's greatest successes.

The Witmarks publish it.

REMICK HAS ANOTHER HIT

Jerome H. Remick & Co. have another big selling song hit in the song "Till We Meet Again." The number at present is the biggest seller in the Remick catalogue, leading "Smiles" by a good sized margin.

DAREWSKI TO APPEAR IN HALLS

LONDON, Eng., Feb. 28.—Herman Darewski, the composer and music publisher, is shortly to make his appearance on the music hall stage. He will introduce a répertoire of his own compositions.

SHEP CAMP WRITES A SHOW

Shep Camp, the songwriting actor, now appearing in "Good Morning, Judge," has completed a musical comedy called "My hero," which will be produced in New York early this spring.

PHIL MOORE WITH COHEN

Phil. Moore, recently released from the army, has joined the Meyer Cohen Music Company. He will be connected with the sales department, and leaves this week for his first road trip.

RING LARDNER WRITES A SHOW

Ring Lardner, the "You Know Me Al." baseball writer of the Chicago *Tribune*, has completed a musical comedy which Morris Gest, the New York manager, has under consideration.

SPECIAL SONGS FEATURED

Frances Kennedy, who has in the past sung many published numbers, is this week at the Orpheum introducing several special numbers from the pen of Jean Havez.

HARMS CO. OPENS PROF. OFFICES

T. B. Harms & Francis, Day & Hunter, have opened professional offices on the sixth floor of the 45th St. Exchange building, and are exploiting a number of songs.

BOTSFORD BACK FROM FRANCE

George Botsford, the arranger, who has been in France as a member of one of the Overseas Entertaining Units, is back in New York again.

NEW ACTS AND REAPPEARANCES

(Continued from pages 11 and 12)

WARREN AND WADE.

Theatre—*Harlem Opera House.*
Style—*Talking.*
Time—*Twelve minutes.*
Setting—*In one.*

Warren and Wade, a man and woman team, occupy twelve minutes upon the stage in a valiant but vain attempt to produce laughter. Their material is greatly lacking in really humorous situations and bright lines and, generally, does not seem to be able to arouse great interest. The man, who tries to put the comedy across, is not very efficient and, although his partner is a bit better as the straight, there is also a great deal of room for improvement in her work. With some new gags, a general revision of the act and changes in the manner in which it is presented, the turn would be improved greatly. But it is doubtful if it would score even then.

The woman starts the act by announcing she is there to talk about woman suffrage. Why that topic is chosen, when there are so many more that are up to date and of current interest is a mystery. She scarcely gets started when there is an interruption from the right wing and a man, in the attire of a garbage gatherer, appears. A long dialogue follows, with the man making efforts to produce laughter by doing some work of a farcial nature on an instrument resembling a clarinet. They conclude with the man playing a trombone and the woman singing a song which is not very well suited for the finish.

I. S.

NAT VINCENT

Theatre—*Harlem Opera House.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In one.*

Nat Vincent, the song writer, is now doing a single singing act in vaudeville and, with a little more work, should soon have it in shape for the big time. He has a clear voice, a pleasing personality and the advantage of being able to sing his own songs. Song writers almost invariably go well in vaudeville and this should be no exception, for originality is usually appreciated.

It would be a good idea for Vincent, however, to emphasize the fact that he sings his own compositions, for, while he mentions it rather casually once or twice, he does not "play it up" sufficiently.

An introductory song, a medley of original popular tunes, starts Vincent off. This is a good number and Vincent puts it across well. He sings it standing, but sits down at the piano when he is through and sings a clever comedy selection. Three more songs, all light, follow, and, as put over by the performer, seem to be almost sure fire.

The material in the offering is well arranged, nicely delivered and, combined with Vincent's fine bearing, make up a good singing act. I. S.

HARMON AND HARMON

Theatre—*Twenty-third St.*
Style—*Singing, talking, dancing.*
Time—*Sixteen minutes.*
Setting—*One.*

Harmon and Harmon, two men, offer a combination of singing, dancing and comedy that is full of live entertainment values. Both are good dancers and the comedian has a knack of handling the rougher sort of comedy stuff in a manner that quickly puts him on a friendly basis with the bunch out in front.

For the small time, the boys have an act that is sure fire, as presently composed. If they intend to go after the big houses, it will more than likely be necessary to tone down their talking a bit. A song about "booze," announced as "Mr. Frank Terry's hit," as put over by the comedian, stamps him as a character vocalist of real ability. The act was a big hit at this house. H. E.

FRED AND ALBERT

Theatre—*Proctor's 125th St.*
Style—*Acrobatic.*
Time—*Twelve minutes.*
Setting—*In four.*

Fred and Albert, two men, have put together a corking acrobatic act that should be able to open big time performances with success. They are an earnest, hard-working team, have a number of good stunts which they execute in excellent fashion and generally appear well. At this house, the turn received a big hand in spite of the fact that it had the initial spot. It should be able to do just as well on the big time.

The turn started with a hand-to-hand lift, the one who did the lifting also raising a large metal ball from the floor at the same time. They followed this with a series of stunts on the flying rings and other feats of strength that were remarkably well done. Their concluding stunt created a sensation. One of them grasped a bar with both hands while it was in a horizontal position about six feet from the floor. One end of the bar was attached to an upright post by a hinge. The other member of the team then seized a rope with his teeth and, by means of an arrangement of pulleys, lifted the horizontal bar until it was almost in a vertical position, while his partner, with his arms outstretched, kept his body parallel to the ground. While it is true that the pulley arrangement made it easier for the fellow who raised the bar with his teeth, the trick was, nevertheless, an excellent one, and, done in businesslike manner, made a decided impression.

I. S.

CAPT. BETT'S SEALS

Theatre—*Eighty-first Street.*
Style—*Trained animals.*
Time—*Twelve minutes.*
Setting—*In four.*

Captain Bett's Seals, four of them, assisted by a monkey and rooster, which add color to the offering, go through a routine of stunts usual for seals. But the manner in which they do their stunts, requiring scarcely any urging, and the way in which the offering is staged, make it rank with the best among its kind.

Two seals open the act with rubber ball work, after which one of them does some balancing at the end of his snout. He balances thus a rod with a small ball on top of it, and another rod with the rooster perched upon it.

The best stunt is the one next to the concluding trick, when one of the seals plays America by blowing through a number of horns, arranged according to the scale, upon a low table. The turn is concluded when one of the seals beats a drum with his fins, while another beats cymbals. The monkey also joins in the final scene, beating a smaller drum.

I. S.

GILDEN-CARLTON AND CO.

Theatre—*Jersey City.*
Style—*Comedy-dramatic sketch.*
Time—*Eighteen minutes.*
Setting—*Full stage.*

This is a conventional affair with just the type of dialogue business, etc., that they like in the "pop" houses.

The story concerns a tough kid called "The Slippery Duck," who enters the home of a crabbed old millionaire to escape a detective. The millionaire gets in conversation with the kid, and, after listening to the youth's philosophical remarks decides to change his attitude toward life and become more generous in future in his attitude toward his fellow men. The kid, incidentally, turns out to be a girl, and the sketch ends with everybody happy but the detective, who is completely foiled.

The act contains numerous good comedy situations. The players, three in number, are all competent. H. E.

CHICAGO NEWS

CHICAGO WANTS TO DO ITS OWN FILM CENSORING

Committees Strongly Oppose New Buck Bill, Which Provides for Commission Named at Springfield to Have Say as to What Shall Be Shown in Loop

Chicago wants to manage its own affairs, especially its movie shows, and is unalterably opposed to any State Board, appointed and operating from Springfield, censoring and controlling its movies. So a fight is on.

The State Senate judiciary committee held a special meeting at the Hotel LaSalle on Thursday, on the Buck bill, providing for a State movie commission. Among those who declared that Chicago's censorship is the best to be found anywhere and who opposed any kind of a State board was Timothy D. Herlihy, chairman of the censorship commission of the city; Mrs. Edward Solomon, of the Woman's Club; Miss Harriet Vittum; Rev. W. S. Fleming; Rev. Father Deneen and Mrs. A. H. Goodhue, of the Illinois Congress of Mothers. All favor a local censor and were against State control.

The members of the committee were Senator R. J. Barr, chairman, and Senators Buck, Glackin, Hull, Kennedy, Saddler, Dailey, Turnbaugh, McCullough, Ross, Kesinger, Barbour, Gorman, Denvir and Hamilton.

Herlihy, heading the fight, told the senators that, from his study of the movies, he had found they wielded a powerful influence over the children, especially, and did more good than all the churches combined. He suggested that a local censor board be appointed. He asked an amendment to exempt Chicago from the provisos of the bill. Most of the arguments against the bill were offered by members of the city council commission on censorship. Mrs. J. F. Nachbour, of Joliet, Ill., led the forces favoring State censorship, and urged the passage of the Buck bill.

LOOP SHOWS CHANGE

"The Over-Seas Revue" will not end its run here, but will move from the Princess Theatre to the Playhouse, on Michigan Avenue, for an extended period. "Sleeping Partners' replaces the revue at the Princess.

"Scandal" opened at the Garrick, "Penrod" at the Olympic and "The Girl Behind The Gun" at the Colonial. These are the only changes occuring on the theatrical rialto this week. All other plays continue at their respective theatres.

March 9th Frank McIntyre will come into the Cort with "A Thousand Eyes." He will be supported by James C. Marlowe, Maud Milton, Charles Wyngate, Ethelbert Hale and Kathleen Comegys. March 10th will usher in Cyril Maude in "The Saving Grace" which will go into Powers' Theatre for a run.

STAGE ELECTRICIANS FINED

Edward Brennan and Samuel Andrusky, stage electricians, were fined $100 each yesterday by Judge Gemmill and sentenced to ten days in the house of correction on a charge of contributing to the delinquency of two sixteen-year-old girls. The girls are Byrd and Florence Sickley of Hammond, Ind.

The men promised to obtain theatrical positions for them, the girls said. Both men are married. Brennan gave his address as Jersey City, N. J., while Andrusky said his home is in Pittsburgh.

ARTHUR MARX HAILED TO COURT

Arthur Marx, a member of the Four Marx Brothers, was hailed before Judge Landis last week to explain his non-appearance at his bankruptcy proceedings. Marx had wired from the southern part of Illinois that he had been suddenly stricken with appendicitis. This statement was later questioned and the actor was ordered to appear before the Federal judge for an explanation.

PUTS IN VAUDEVILLE

The Shakespeare Theatre, controlled by Starkey and Kramer, has adopted a vaudeville policy on Saturdays and Sundays, booked through the Western Vaudeville Managers' Association. Four acts and feature pictures are used.

MURDOCK SELLING HOME

J. J. Murdock paid a visit to this city last week with a view of disposing of his Lake View home, considered to be one of the handsomest in the West.

FREEMAN TO BOOK EMPRESS

The Empress Theatre will begin booking with the Western Vaudeville Managers' Association starting the week of March 10. The house has been placed upon the booking sheet of Charles Freeman. The opening program will consist of Herberta Beeson, Alma Grant, Gilray, Haynes and Montgomery, Kingsbury and Munson, Blanche and Jimmie Creighton, Jack Alfred Trio, (Last half), Sasaki, De Witt and Gunther, Collins and Wilmot, Hal Johnson & Company, Basil and Allen, Travillia Girls and Seals. The theatre will remain under the management of Harry Mitchell.

STORMS DELAYED ACTS

The severe snow storms which swept through the West last week hampered railroading and delayed many vaudevillians from reaching their towns on time. A number of bills were delayed for hours and one bill reached its destination fourteen hours behind schedule time.

BUTTERFIELD CHANGES BOOKING

A change in the booking arrangements of the Butterfield circuit will be made next week by eliminating the usual road shows and adopting an individual booking policy. Each house will be booked separately, hereafter.

JOINS BEEHLER AGENCY

Irving Tishman, who has been booking the Thielen time during his brothers' military career, is now a member of the Beehler and Jacob agency. Sam Tishman has again taken up his duties as the Thielen booker.

PUT UP PICTURE OF KOHL

The lobby of the Majestic theatre has been adorned with a striking likeness of the late Charles E. Kohl. The portrait hangs near to that of the elder Kohl.

WILL REED DUNROY IMPROVED

Will Reed Dunroy, prominent in journalistic circles, is able to be up and about, having fully recovered from an attack of grippe.

NEWTON OPERATED ON

George A. Newton, well known rope twirler, underwent a serious operation here last week and is reported to be well on the road to recovery.

MERCEDES GETTING NEW SHOW

Mercedes is arranging a new show for a tour of the Army camps. The company will be made up of vaudevillians only.

She Brought Doughnuts to the Doughboys a Prov

SALVATION LAS

By "CHICK" STORY and JACK CADDI N, v

EDDIE CANTOR'S BIG HIT WITH THE "FOLLIES"

JOHNNY'S IN TOWN

He says: "It's the biggest hit I ever sang."

By JACK YELLEN, GEO. W. MEYER and CHICK STORY

Didn't Know Where to Get It? Huh? It's a Hit, Ain't It?

WHAT DO YOU MEAN BY LOVING SOMEBODY ELSE

WHEN YOUR LOVE BELONGS TO ME?

Words by SIDNEY D. MITCHELL Music by ARCHIE GOTTLER

Therefore, Consequently, and Because, of Course, We Publish It

A Rip Snorting, l ug

Sure-Fire ior

JA

By Bob RLE

Special Stage Versions r A

IT'S A SCREAM! TAKES THE STING OU OF

HOW ARE YOU GOING TO

(WHEN THE WHOLE DA N

By FRANCIS BYRNE, FRANK M NT

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Lyric Theatre Building

SEATTLE
301 Chickering Hall

NEW ORLEANS
115 University Place

ST. LOUIS
Holland Building

SAN FRANCISCO
Pantages Theatre Building

CHICAGO
Grand Opera House Building

LEO. FE IS

135 WEST 44th S RE

ar Proved Herself a Sister to the Red Cross Girl

ASSIE OF MINE

DI N, writer of "Rose of No Man's Land"

, l ugh-Spreading,
re Song Hit!

DA

B RLETON
s r Any Kind Of An Act.

The Great Peace-Making, Joy-Bringing Ballad

IN THE LAND OF BEGINNING AGAIN

Nothing Sad About It
Everything Glad About It

Words by GRANT CLARKE Music by GEO. W. MEYER

DU OF MENTAL HURTS. MAKES THE "LOAD" LIGHT!

TO WET YOUR WHISTLE

DA N WORLD GOES DRY)
M NTYRE and PERCY WENRICH

EIST, Inc.
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New York. Chicago.

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BILLIE REEVES & CO.

In "The Right Key But the Wrong Flat"

VAUDEVILLE'S GREATEST LAUGHING NOVELTY

This Week: KEITH'S ROYAL. Booked Solid KEITH CIRCUIT. Sailing Merrily Home to England in May. Next Year Orpheum Circuit—New Act.

THE SWISS SONG BIRDS

Singing and Scenic Novelty

Direction—Rose and Curtis

RUBE MARQUARD

DIRECTION—JOS. COOPER

WILBER **DOBBS & WELCH** TOM

SOMEWHERE IN TOWN

DIRECTION—ROSE AND CURTIS

EDWARD TAIT sailed for London last week.

James I. Thornton is ill in Bellevue Hospital.

Ruth Edell is rapidly recovering from tonsilitis.

Jack Hayden has been mustered out of the army.

Jack L. Dickler has recovered from an attack of "flu."

Frank McGowan is in the hospital with double pneumonia

The Bonesettis Troupe is doing a new act in vaudeville.

Irving Weingart, of the Loew offices, is ill with influenza.

Matt Grau has gone to Hot Springs, Va., on a vacation.

Jolly Maye Hunt will soon appear in a single in vaudeville.

Lieut. Lawrence Schwab has been discharged from the navy.

Rae Selwyn is ill with pneumonia and out of the "Crowded Hour."

Arthur Dunn is seriously ill in the American Hospital, Chicago.

Lee and Bowles will soon be out of the navy and back in vaudeville.

Bert La Mont was laid up for three days last week with neuritis.

Grace Ellsworth has succeeded Jobyna Howland in "The Little Journey."

John Cort has placed Gertrude Vanderbilt under a long-term contract.

Charles C. Ward will soon produce an aquatic act with Anna Morecroft.

Racheal Caruthers is herself rehearsing her new comedy, as yet unnamed.

Jack Cagwin has been placed under a three-year contract by the Shuberts.

George A. Barrett and his wife are now with Barney Gerard's "Girl De Looks."

George Morely, treasurer of the Palace, was made the father of a baby boy last Friday.

Madeline King is now playing the role of Lily in "A Little Journey," at the Vanderbilt.

Lillian Drew has left the cast of the North Shore Players at the Wilson Avenue Theatre.

Taylor Graves has been released from the army. He was formerly with "Very Good, Eddie."

George W. Ripley is putting out an "Uncle Tom's Cabin" company to play under canvas.

Bob Sterling has moved his office from the Gayety Theatre Building to the Putnam Building.

Lillian Lucas, in private life Mrs. John W. Dugan, is in New York visiting her mother-in-law.

Frank Bacon was given a dinner last Sunday evening by the Pleiades Club at Reisenweber's.

Madalaine King, playing in "A Little Journey," has been placed under contract by the Shuberts.

George McQuarrie and Cora Witherspoon have signed to appear in "She Would and She Did."

Walter Hast and John Harwood left for Chicago last week to arrange for the premiere of "Scandal."

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on page 25)

Forrest Winant has been added to the cast of "Our Pleasant Sins," Thomas W. Broadhurst's new play.

Julian Alfred is staging a new vaudeville production by Arthur Jackson called "Good Night, Teacher."

Barney Ward and Irwin Irving will soon appear in vaudeville in a skit written by Herman Feinberg.

Chester Withey has recovered from the "flu" and is again directing for Norma Talmadge.

H. Cooper Cliffe is out of the cast of "The Invisible Foe," due to illness. Robert Stevens is taking his part.

Lynn Fontanne has been engaged for leading role in "Made of Money," to be presented by George C. Tyler.

Tom Jones has moved from Sam Bernstein's office and is booking in Sheedy's office in the Putnam Building.

Jack Hazzard, the comedian, is mourning the loss of his mother, Mrs. Edward J. Hazzard, who died on Feb. 28.

J. S. Woody, general sales manager for Select, left on Feb. 21 for a business trip to St. Louis and Kansas City.

Dexter Fellows has left the Barnum and Bailey circus publicity staff, of which he has been a member for a decade.

Gertrude Vanderbilt, who has the role of Arbutus Quilty in "Listen, Lester," has signed with Cort for a long period.

Ruth Miller has been engaged for "Yesterday," the DeKoven comique opera now being rehearsed by the Shuberts.

Olive Windham, Jobyna Howland, Gilda Veresi, Eugene O'Brien and W. L. Thorne are included in the cast of "Red Heart."

Helen Montrose will remain with the Nora Bayes' production, "Ladies First," when it opens in Philadelphia, March 17.

Mary E. P. Thayer, the vaudeville authoress, is recovering from an attack of influenza in Providence, R. I., her home city.

Margaret M. Carrier Reid, formerly an actress, has started a suit for divorce against Daniel G. Reid, the tin plate magnate.

Ruth Benson, John Stokes and Edward Arnold have been engaged to support Grace George in "She Would and She Did."

Agnes Finley and Wm. Thompson have signed with George Gotts for "In Old Kentucky," opening March 10 at Alliance, Ohio.

Fred Webster's musical comedy company in "Nearly a Hero" will tour the army camps, starting at Camp Merritt on March 24.

Evelyn Varden will be leading lady for Otis Skinner when he appears in the revival of "The Honor of the Family" in this city on March 17.

Hazel Rexford Fox, formerly in "Toot, Toot" and "Katinka," was married last week to George M. Landers, prominent in Connecticut politics.

Sergeant Omer Herbert has been mustered out of the army on his return from France, and is back in vaudeville with "Omer Herbert's Revue."

Rose Langdon's dancing of the latest Broadway steps at Wilson's Dancing Studio, is attracting the attention of many Broadway celebrities.

W. Horlick, the Russian dancer, is producing a new act in which he will open with the Sarampa Twins next week. Rose and Curtis are booking it.

Jean Cowan, of Jean and June Cowan, has fully recovered from his recent illness, and will immediately arrange to continue with his interrupted route.

Sidonie Espero has signed to play an important role in "Yesterday," the De Koven comic opera which the Shuberts will produce in the near future.

Harry Mitchell, formerly owner of the Star, Augusta, Ga., and Crescent, Bonham, Tex., is now a half owner of the Central Theatrical Agency, Covington, Ky.

Lina Abarbanell stepped into the program at the Majestic Theatre, Chicago, last week, replacing Eddie Leonard, who was forced to retire, due to illness.

Mabel Caruthers has completed a tour of stock and will soon appear in vaudeville with David Adler and Henry Krumm in an act written by Jimmie Barry.

Henrietta Crosman, Vincent Serrano, Forrest Winant and Pauline Lord have been engaged for the cast of "Our Pleasant Sins," by Thomas W. Broadhurst.

Bert Lewis, recently discharged from Camp Grant, has been made an offer by Boyle Woolfolk to join his "Odds and Ends" company, headed by Max Bloom.

Grismond and Linder have turned out the first three of their productions which will soon be seen in vaudeville. They are "Ankles," "I. O. U." and "The Derelict."

Herman J. Brown, president of the Inland Amusement Company, sold the Majestic Theatre at Nampa, Ida., last week to B. W. Bickard and Charles Stevens.

Sidney Toler will dramatize "The Man Nobody Knew," a novel by Holworthy Hall. Arrangements for the dramatization were made through the office of Samuel French.

Marie Louise Walker, Leslie Adams, John McCabe, Charles Gibney, Lewis Wood, Paul DeVille, Leonard Stevens, Lila Ahearn and Juanita Moore will appear in "Heads I win."

Truman Van Dyke has succeeded Pat O'Malley as the leading man in "The Red Glove" beginning with the eighth episode, due to the fact that O'Malley was "killed" in the seventh episode.

Billy Purl, Billy Haney, Wallace Ford, Ed. Harrison, James Tempest and a chorus of eight, compose the roster of Billy Reeves' "Show of Wonders," now playing the Sun Circuit.

Helen Harrington, through her appearance last week at Ebling's Casino, in the Bronx, for the Catholic Big Brothers, has been booked on the Keith Circuit, and opened on Monday in Yonkers.

Hayden Talbot has returned to New York after serving a year and a half in the United States Navy, and has been engaged by Selwyn & Company as press representative for "The Crowded Hour."

Will P. Conley, chief deputy organizer of the White Rats, and formerly a member of the team of Conley and Mack, has become attached to the Knights of Columbus theatrical department in Paris.

Allan K. Foster, who produces the dancing portions of the Winter Garden shows, being finished with his part of the work on "Monte Cristo, Jr.," left New York last week to spend a vacation on his farm at Knowlton, Canada.

Doraldina reappeared at Reisenweber's Paradise Room last week in a series of dances which she prepared at Los Angeles. The engagement is for four weeks, during which she will appear from 9 o'clock until closing time.

Os-ke-non-ton, an Indian of the Mohawk tribe, who has sung the peace hymn at the Madison Square Christmas tree since 1914, has been signed to speak the voice in the whirlwind in "The Book of Job," Stuart Walker's play.

Elmer L. Rice is the name by which Elmer L. Reitzenstein, as he has been known hitherto, is to be called in the future. Permission to change his appellation was granted the author of "On Trial" by the courts last week.

Florence Martin, George Probert, Nila Mac, Edward Fielding, Frank Joyner, George B. Miller, Dorothy Allen, Camilia Crume, Frank McCoy, James Morrissey, Dorothy Hammock and Alf Hayton are in the cast of "It Happens to Everybody."

Florence Malone, Charles Meredith, Dora Mae Howe, Marion Valentine, Joseph Eggenton, Harlan Tucker, James Corrigan and Robert Lawlor have closed in Los Angeles after playing six weeks at the Morosco Theatre there in "Yes or No."

Rock and White, the Wright Quintet from the "Midnight Frolic," Billy Crips, Rath Brothers, Musette and performers in the "Ballet of Victory" furnished the entertainment at the dinner of the Sphinx Club, held at the Waldorf-Astoria last week.

John S. Black, Sidney Hall, Edward Tierney, Berni Prevost, Harold Roy Mullane, Newman Fier and Sammy Herman entertained the wounded soldiers and sailors at St. John's Hospital, Twelfth street and Jackson avenue, Long Island City, last week.

Carolina White, Harry Bulger, Elizabeth Murray, Percy Pollock, Mary Milburn, N. Murray Stephen, George W. Howard, Tom Dingle, Patricia Delaney, Ruth Terry and Grant and Wing, will appear in "A Night Off," of which Richard Lambert is putting out a musical version.

Stella May and Charles Harte have doubled up in a new dancing and singing act. Miss May was formerly a member of the May and (Ethel) Smith act, and Harte was formerly with Mabel Kelly, who recently married Walter C. Archimeade, a non-professional.

King Baggot, Vera Finley, Margot Williams, Webster Campbell, John Lester, Grace Louise Anderson, Frank Mills, John J. White, Harold Whalen, Burr Caruth, Roy Cochrane, Sadie Cochrane, Eugene Desmond and Frances Victory will appear in the three-act drama featuring King Baggot.

Bob Fisher, Bob Cohen and Billy Tilden have returned from France, where, known as the U. S. S. Carolla Trio, they provided entertainment for the soldiers, sailors and marines for eight months. They have been released from service, and will make a New York appearance shortly. They have been permitted to work in their uniforms.

John Shefthik, a watchman at the Hippodrome, who had $2,100 stolen from him at the Times Square subway station some time ago, was the plaintiff against Fred Burgwart, who was caught by detectives last week and who, they say, has confessed to having taken the money, also declaring that a man who is now in the work house was an accomplice.

Joseph Ferguson who, for a number of years, has operated his own company throughout Pennsylvania and other Eastern States, wishes it known that he is not the Joseph Ferguson arrested last week on a charge of breaking into a tailor shop in the Bronx, and who had been sending money to a chorus girl in the "Military Maids" company.

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Jimmie Hodges "Pretty Baby" Co., Tabloid

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In Rhymes of the Times

WILLIAMS SISTERS

IN THEIR DAINTY REVUE

SURPRISE A LA MINUTE

BERNARD TRIO

Those Three Nifty Girls

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BELMONT *and* MOORE

Singing and Dancing De Luxe

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HARRY HELEN

BARRETT & WHITE

In a Comedy Skit—"Oh, What a Honeymoon!"

ARTHUR AND ETHEL

PERKOFF AND GRAY

IN

Odds and Ends of Versatilities

LEE STAFFORD

Baritone

DIRECTION—EVANGELINE WEED

RAINBOW LILLIE AND MOHAWK

20th Century Indians

ARCHIE MARGARET

BELL & GREY

ORIGINALITY

Original of the Scotch and Irish Dances on the Wire DIRECTION—PAUL DURAND

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HATCH & HATCH

Singing, Dancing and Comedy

IN VAUDEVILLE

ADELINA **ROATTINA & BARRETTE** WM.

IN "MARRIUCIA GOING UP" Direction, LEE MUCKENFUSS

DRAMATIC and MUSICAL

"THE FORTUNE TELLER" HUGE TRIUMPH FOR MARJORIE RAMBEAU

"THE FORTUNE TELLER."—A three act melodrama by Leighton Graves. Produced Thursday evening, February 27, by Arthur Hopkins at the Republic Theatre.

CAST.

Mme. Renee .....Marjorie Rambeau
Lottie .....Grace Goodall
Jim Sorensen.....Robert Vaughn
Tony .....E. L. Fernandez
Sergius Brenner.....Hugh Dillman
Eleanor Weeks.....Winifred Wellington
Mrs. Weeks .....Edna Crawford
Laura Vernon .....Eleanor Montell
Mrs. Harris .....Irene Shirley

Marjorie Rambeau in an emotional role and a new play by a new author were the chief points of interest in the performance of "The Fortune Teller," for the play itself, while it starts off well, soon becomes melodrama of the old-fashioned type, and not a very good example at that.

For Miss Rambeau it was an individual triumph. Familiar as her work is to local theatregoers, she displayed an emotional talent hitherto not disclosed and played with force and directness. And this in spite of the faulty drawing of the character by the author.

In the story, Madame Renee leaves her husband because of his cruelty, becomes the mistress of an Italian circus man, and soon, through drink and drugs, sinks to the depths of degredation. She becomes attached to the circus side show as a reader of cards, and one day, in one of her clients, she discovers her son.

This chance meeting sows the seed of her regeneration, and she decides to leave the circus, and all it has been to her, immediately.

Without disclosing her identity to her son, she establishes herself as a "palmist" in the small town in which her son lives. He is a newspaper reporter out of work and discouraged but, guided by her mother love, regains his lost courage. And all the while his influence causes her to reform and win back her lost place among her fellow beings.

Then come shadows of her past life in the shape of her cast-off circus man paramour to blackmail her by threats of disclosing their former relations. But his efforts come to naught, and the closing scene finds Madame Renee a happy visitor in the home of her son's fiance.

The work of the players supporting Miss Rambeau was, for the most part, creditable. Grace Goodall gave a good performance as Lottie, one of Madame Renee's friends.

E. R. Fernandez was forceful as Tony, giving color to the character and thereby adding to the effectiveness of Miss Rambeau's work.

Winifred Wellington deserves mention for her work as Eleanor Weeks, but Hugh Dillman failed in his conception of the character of the son.

AMATEURS PRODUCE PLAY

The Lenox Hill Dramatic Club last Sunday evening presented "La Commedia dei Mascheradi" which, translated, means the comedy of comics. The play was written by Jasper Cusimano. The performance was given in the English language, at the Lenox Hill Settlement, 511 East 69th street. The cast, all amateurs, included Burton W. James, James F. Cagne, H. A. Keonard, A. Gross, Harry Blackman, Theodore Novak, Gladys Traub and other members of the club.

TYLER HAS ANOTHER ONE

"Made of Money" is the title of a play written by Richard Washburn Child and Porter Emerson Browne, to be produced by George W. Tyler shortly.

GAMUT CLUB PRESENTS PLAY

The Gamut Club presented their first play since the United States entered the war last week at the Forty-eighth Street Theatre, when Sacha Guitry's comedy, "The Plaid Cape," was given its first performance in America.

THOMASHEFSKY OPENS "OLD TIME MELODY"; WELL STAGED PLAY

"AN OLD FASHIONED MELODY."—A musical fantasy in a prologue and three acts, written and produced by Boris Thomashefsky, with music by Joseph Rumshinsky, and staged by Thomashefsky. Dances by Dan Dody, decorations by H. Salzman and arrangements by G. Hochstein.

CAST.

Israel Salanter .....Boris Thomashefsky
Mollie, his wife .....Mrs. Prager
David Salanter .....Mr. Greenberg
Miss Hylan, his fiancee....Miss Greenfield
Sonia, Israel's daughter...Mrs. Zuckerberg
Solomon, her husband.....Mr. Fried
David, their child .....Miss Marks
Mascha .....Miss Bessy Weisman
Yitzchok Woloshiner.....Mr. Juvelier
Frieda, his wife.....Mrs. Abramowitz
A Wandering Singer.....Mr. Geiman
Feivele, a tailor.....Mr. Kasten
Leibke, from Odessa.....Mr. Schwartz
Alec, a shoe operator.....Mr. L. Gold
Yisroel'ke, a shoe-maker...Mr. Zuckerman
Keilke, a cigarette maker..Mrs. Gurskala
Aunt Leah .....Mrs. Ziebel
An Arab .....Mr. Geiman
Peulah .....Bella Funkel
Kelle .....Miss Lucia Finkel

PUTNAM BUILDING TRANSLATION

באַרים מהאַמאַשעווסקי, אין זיין נייעסטער זאַרשמעלונג, „דאָס אַלטע לידעלע", וועלכע ווערט יעצט געשפּילט אין זיין נעשיאַנאַל מעאַטער, איז קאַמפּרימ פון דעם סכאַיל בעסערען קלאַס אַמעריקאַנער „עקסטראַוואַגאַנזא".

אונזער הערר מהאַמאַשעווסקי מרייעט צו ערשילען די אידעאַלע פראַקטיקע אז יעדע שווי־ שפּיעל מוז האָבען אַן אינהאַלט, אַבער הערר מהאַמאַשעווסקי ערשילט נים די מוזיקאַליש־ע אינטערעסאַנט, אַבער דאָך קומט דאָס אַרויס א גאַנץ אינטערעסאַנטער אַמאַטעלונג אין א גרויסאַרטיגער אידעאַלער אַמאַספערע.

די עקסטראַוואַגאַנזא איז געשריבען אין א פראַאַג און דריי אַקטען. דער פראַאַג קומט שפּיעל מוז האָבען אַן אינהאַלט, אַבער הערר מהאַמאַשעווסקי ערשילט נים די מוזיקאַליש־ע אינטערעסאַנט, אַבער דאָך קומט דאָס אַרויס א גאַנץ אינטערעסאַנטער אַמאַטעלונג אין א גרויסאַרטיגער אידעאַלער אַמאַספערע.

דער רייכער איד האָט א פערהייראַטע מאַכ־ מער, וועלכע איז אונטערוי איהר מאַן, צו דעם האָט ער א זוהן, וועלכער וויל חתונה האָבען מים א קריסטין, אַבער זיין גלויבען אין גאָט און אין דער אידישער אמונה העלפט איהם שיעל אריבער צו מראַגען זייעע פאַמיליען צרות און די ענדע פון אַלע זייעע צרות ווערט פער־ וואַנדעלט אין נחת.

דער אינהאַלט פון דער גאַנצער פאַנטאַזיע איז אויבערהויפט נים זעהר וויכטיג, די הויפּט וויכטיגקייט איז די אויסשמעלונג, נעמליך די שעהנע אַרמיסטישע סצענעס, די קליינגעגדע אי־ אידישע מעאַדיזן פון יאַזעף רומשינסקי, ווי אויך די שעהנע מענין און געלונגענע ווישצען פון סעם קעסטין. דאָס פובליקום אמוזירט זיך זעהר דורך די זיסע געזעגע פון מיסעס פראַגער, מיסעס צו־ קערבערג און מיסעס זיעבעל.

די ראָלע וועלכע מר. מהאַמאַשעווסקי האָט זאַר זיך אַליין געשריבען גיט איהם נים די געלעגענהייט אויסצוזייכען זיין ריכטיגען מא־ לאַנט, אַבער ער פיהרט דורך זיין קלייגע אוב־ בעריימענדע ראָלע זעהר אַרטיסטיש. זאַגאַר זיין אַרויפטאַליש זיידענע מאַשען־טוך שפּיעלט ביי איהם אויך א ראָלע. איבערהויפּט מר. מהאַ־ מאַשעווסקי איז אייגער פון אונזערע אַקטיאַרען ביי וועמען שעהנע קליידער שפּיעלען אַלע מאַל א וויכטיגע ראָלע.

די אויסשמאַלונג פון „דאָס אַלטע לידעלע" גיט מר. מהאַמאַשעווסקי'ן די געלעגנהייט צו זיין אינטרעסענט אלס דער בעלאסקא פון דעם [illegible]

"RED HEART" GIVEN A TRYOUT PROVES OF POOR MATERIAL

"RED HEART"—A comedy in three acts by Robert Fletcher, produced Sunday night, March 2d, at the Republic Theatre, by George Miller.

CAST.

Mrs. Blackwood Bowles.....Susan Yorke
Chittenden .....Douglass Ross
Edith Garmoyle .....Olive Wyndham
Mrs. Mappington .....Jobyna Howland
Tamar Droutschka .....Gilda Varesi
Angus Calthrop .....Eugene O'Brien
Karl Von Festfeld.....Carl L. Dietz
Henry Stanpoint .....John Robb
Dennis McKnight .....Charles Hanna
Lloyd Phillips .....W. L. Thorne

"Red Heart" is programmed as "an explosive comedy" and, while it is all of this, it probably shows a different kind of explosiveness than the author intended.

It is also said to be a satire on Bolshevism. As such it deals with the work of a German "villain," who has invented a very powerful explosive, by means of which he intends to get control of all the railroads in the United States. Through the efforts of Edith Garmoyle, the plot is foiled.

The first act is laid in the New York apartment of Mrs. Blackwood Bowles, and it is here that Karl von Testfeld, aided by Tamar Droutchka, an emissary of Lenine and Trotsky, starts his "villainous" plot in motion.

The plot continues through act two, the action of which occurs in "The Yellow Squash" restaurant on Second avenue. But the plot is squashed in act three by the Federal Investigation Bureau at their headquarters in Centre street.

During the action of the play a love interest develops between Edith Garmoyle and Angus Colthrop.

In spite of the fact that the play proved to have little merit, several of the players scored individual successes.

Olive Wyndham made Edith a very attractive heroine. Eugene O'Brien made Angus a manly fellow despite the fact that the author has drawn a most preposterous character.

To Gilda Varesi fell first acting honors. She gave a most excellent portrayal of the young Russian advocate of Bolshevism, and had "Red Heart," the real merits of a play, her performance would doubtless have been remembered as one of the best character creations of the present season.

Jobyna Howland also did good character work in the role of Mrs. Mappington.

The performance was made noteworthy by the presence of many persons prominent in theatre life, among whom were Daniel Frohman, Jane Cowl, Mrs. O. H. P. Belmont (Eleanor Robson), Margaret Wycherly, and others.

RAISE $7,000 FOR GUILD

About $7,000 was raised at a performance for the Catholic Actors' Guild, held at the Cohan & Harris Theatre last Sunday. The show was arranged by George M. Cohan. Brandon Tynan started proceedings with a speech, introducing at the end of it Mrs. Fiske, who made a short address. Ed Wynn, Frank Fay, George M. Cohan, William Collier, Elizabeth Murray, Emmett Corrigan, Tessa Kosta, Chauncey Olcott, Frank Bacon, Mollie and Charles King and Dorothy Dickson.

J. H. TOOKER RECOVERING

Joseph H. Tooker is gradually recovering from a serious but successful operation, recently performed on him at his apartments in the Waldorf-Astoria by Dr. Walter Grey Crump. Mr. Tooker is the president of the J. H. Tooker Printing Company, the Metro Litho Company, and a director in the Metro Pictures Corporation.

OPENING DATES AHEAD

"Penny Wise"—Scibilia Producing Co.—Belmont, March 10.
"Tumble Inn"—Arthur Hammerstein—Selwyn, March 17.
Barnum & Bailey Circus—Ringling Bros.—Madison Square Garden, March 17.
"Le Ciena Della Buffa"—Arthur Hopkins—Plymouth, April 7.

OUT OF TOWN

"The Violation"—Harry Hunter—Columbus, O., March 6.
"Luck in Pawn"—Edward Robbins—Stamford, Conn., March 7.
"Merry Month of May"—Henry Miller—Baltimore, Md., March 10.
"Come On, Charley"—George V. Hobart—Albany, N. Y., March 10.
"Raising the Aunty"—May Irwin—Poughkeepsie, N. Y., March 10.
"Yesterday"—Shuberts—Wilmington, Del., March 10.
"Our Pleasant Sins"—Bryant Producing Co.—Baltimore, Md., March 17.

SHOWS CLOSING

"The Little Brother"—Belmont, March 8.
"The Crowded Hour"—Selwyn, March 15.
"The Marquis de Priola"—Liberty, March 15.
"Redemption"—Plymouth, April 5.

NEW DUNSANY PLAY NOT UP TO FORMER WORKS GIVEN HERE

"THE TENTS OF THE ARABS"—a play in two acts by Lord Dunsany. Produced Monday night, March 3, at the Punch and Judy Theatre, by Stuart-Walker. Given in connection with revival of "The Book of Job."

CAST.

"The Tents of the Arabs"

Bel-Narb.....Walter Geer
Aoob.....Aldrich Bowker
The King.....McKay Morris
The Chamberlain.....George Somnes
Zabra.....Richard Farrell
The Singer.....Ellen Larned
Eznarza.....Beatrice Maude

"The Book of Job"

Narrators.....Margaret Mower, Elizabeth Patterson
Job.....George Gaul
Eliphaz.....George Somnes
Bildad.....Edgar Stehli
Zophar.....Aldrich Bowker
Elihu.....McKay Morris
The Voice in the Whirlwind..Os-ke-non-ton

Lord Dunsany has educated our theatregoing public to expect keen satire in his writings, and therefore when a play from his pen is presented that lacks this characteristic it is not received with the same acclaim. Lord Dunsany, at his best, is essentially a satirist, and when he is not at his best he is commonplace.

It is possible that "The Tents of the Arabs" would read well because of its romance. It matters not that this romance is builded on old lines, romance always bespeaks the ardor of youth, its love and its visions, and hence is always interesting reading in book form.

This latest work of Dunsany also lacks dramatic strength and suspense. Its two scenes are laid outside the ancient city of Thalanna, bordering on the edge of the Sahara Desert. The King tires of his city and the affairs of state. He longs for freedom from his cares and the conventions to which a ruler is slave, and listens to the call of the desert, the mystery of which none has yet solved, the vastness of which none has yet conceived.

Thus the King escapes from his wise, men and for a year lives in the tents of the Arabs. When he returns he brings with him a gypsy girl whose beauty has won his love and whom he had intended should share his kingdom as his queen.

But when he reaches Thalanna he learns that his throne has been usurped, and he then secures the freedom for which he has longed, and beside his loved one gladly returns to the desert as a camel driver.

McKay Morris played the King in an impressive manner.

Beatrice Maude made the gypsy girl a most lovable character with all the impulsiveness so natural to the Nomad tribe.

The others in the cast did good work.

The players in "The Book of Job" who were best liked were George Gaul, Margaret Mower and Elizabeth Patterson.

GEO. F. HAYES
(THE RUBE)
INVITES OFFERS FOR SEASON 1919-20—EN ROUTE WITH ROSE SYDELL SHOW

Season's Sensation
Direction Ike Weber
GRACE HOWARD
Soubrette
CHAS. WALDRON'S BOSTONIANS

STARS OF BURLESQUE

FEATURED AS WHIRLWIND DANCERS
HENRI and LIZELL
WITH PIRATES

PRIMA DONNA
EDE MAE
MILLION DOLLAR DOLLS

At Liberty for Next Season
WALTER BROWN
NOW WORKING AT AVENUE THEATRE, DETROIT, MICH.

PAT WHITE SHOW
LEW LEDERER

HICK STRAIGHT
BILLY WALLACE
WITH PIRATES

CLARA GIBSON
NOW WITH FRED IRWIN'S MAJESTICS

FEATURED MIDNIGHT MAIDENS
NIBLO AND SPENCER
SIGNED FOR NEXT SEASON

SOPHIE DAVIS
SOUBRETTE PACEMAKERS

A MARTINI BURLESQUE
DOING COMEDY GOING THROUGH THE KEG WITH MILITARY MAIDS

BESSIE BAKER
DON'T DO ANYTHING UNTIL YOU HEAR FROM ME PAT WHITESHOW

EDDIE HALL
NUT COMEDIAN THE BOY WITH THE FUNNY LAUGH MILITARY MAIDS

KATHRYN DICKEY
PRIMA DONNA JAS. E. COOPER'S SIGHTSEERS

FLO DAVIS
Soubrette, Fourth Season, Sightseers Two Seasons More Management James E. Cooper

JOE **KELSO BROS.** HARRY
Doing a Bit of Everything, with Jean Bedini Puss Puss Co.

ADA MORSE
Grecian Dancer Al Reeves Big Show

GEORGE S. KINNEAR
JUVENILE MERRY ROUNDERS DIRECTION CHAMBERLAIN BROWN

BOUTTE and CARTER
From Below the Mason & Dixon Line "Hello Paree" Company

FRANCES CORNELL
PRIMA DONNA WITH STROUSE & FRANKLYN'S "PIRATES"

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from page 21)

Floy Murray has joined the Doris Hardy sketch in Canada.

Arthur Sullivan and Mercedes Clark will sail for Europe early in April.

Mr. and Mrs. Harry Corson Clarke are contemplating making their fifth world's tour.

Billy Reeves may go back to England in May to appear under the direction of Fred Karno.

Sophie Tucker is taking up a Passover Fund for the Jewish prisoners of the New York Dannemora Prison.

Johnny Daly has returned to his former position with the United Theatre Ticket Company.

Brazil, of the team of Boyle and Brazil, will soon appear in a new show by Phil Dunning.

Arthur S. Kane, general manager of Select, last week addressed the managers at a dinner in Atlanta.

Edwin Silverman has been discharged from the navy and is back in Select's Chicago exchange.

Tom Mix and his company are working on "The Wilderness Trail" at Flagstaff, Ariz.

Jerome Patrick left New York last week for San Francisco, from where he will go to New Zealand to receive his share of his late father's estate.

BURLESQUE NEWS

(Continued from page 15)

"THE AVIATOR GIRLS" DRAW GOOD WEEK'S BUSINESS TO STAR

Frank Lalor's "Aviator Girls" were at the Star last week and did a very good week's business. While not one of the best shows on the circuit, it is as good as some we have seen at this house.

It has the same trouble as many other shows that have been here recently, it is lacking in new material. It is one bit after the other, with numbers sandwiched in between, and the bits are the same that we see week in and week out.

But we hope for better things next season and will get them if the promises of the management of the circuit are carried out, in giving the shows a better circuit with week stands and better houses. Then there will be no excuse for the traveling manager who does not put over a good production with real material.

The comedy of last week's offering was in the hands of Chas. Neil, Nick Glynn and Sammy Spears. Neil is a little Irishman, who has a different style of working than we have seen here before. He is a good mugger and takes many bumps throughout the performance. Neil works hard and does a couple of good scenes with Lillian Franklin. Glynn does black face and he handles the part very well. He goes big, however, in his musical specialty, down near the finish of the first part. Spears, who replaced Art Oxman last week, is doing a Hebrew character.

Jack McInernery is a hard working straight, he never lets up an instant, he is on to work the comedians for laughs. He is a neat dresser and has a good singing voice.

Lalor has a corking good ingenue in Ethel Shutta. This young lady is making her first appearance in burlesque in the Metropolitan district. She is a lively little Miss and has an eccentric way of working that catches the audience. She knows how to put a number over, and did so last Thursday night, although suffering slightly with hoarseness. She reads lines well and has a very pleasing personality, which assists her greatly in her work.

Lillian Franklin is the prima donna and works well in scenes, Elsie Revere is another principal woman who appears in several scenes and leads a few numbers.

Lalor has a good looking chorus and some of the girls are good workers, particularly the blonde end pony, who is untiring in her work.

The talking specialty of Glynn and Revere is placed too early in the show and it is a bit too long.

McInernery offered a dandy singing specialty in one that went over very well. He has a fine tenor voice and his two numbers were well done.

Miss Shutta in male attire was a decided hit in her specialty in which her two numbers were well received. Her "dope" number and recitation she did nicely. Miss Shutta makes a dandy boy and it would not be a bad idea to have her work through one part of the performance as such.

Glynn's musical act, in which he performed on half a dozen instruments cleverly, received a good round of applause.

Elsie Evans, a pretty little blonde, led one number and got it over. SID.

KAHN'S WEEKLY SHOW WELL STAGED, PLEASES UNION SQUARE CROWD

The bill offered at the Union Square by Ben Kahn last week had many good comedy situations throughout that kept the audience, which crowded the house last Friday afternoon, in good humor all through the show. The scenery was bright and pleasing to the eye and the costumes looked better than any we have seen at this house recently.

The numbers offered contained several novelties that were new to burlesque and were nicely staged. The girls worked well and did much to help get encores.

The first part was called "Going to the Ball," and was followed by the "Isle of Nowhere." Both were put on by Billy Spencer. He and Frank Mackey, who handled the comedy, were a couple of crooks who had got into a house in which there was to be a ball that evening. The owner of the home, discovering them and mistaking them for two detectives, introduced them to his guests as such. On this the story runs and the boys worked up a lot of good comedy bits.

Spencer and Mackey, who were greeted with a round of applause on their entrance, were seen in their well-known characters of "Grogan" and "Adolph." They were very funny. Brad Sutton handled the characters, doing an Irish cop and a waiter very well. James X. Francis, doing the straight, was the host of the evening, as it was at his home that the ball was held. While giving this young man the credit for being a good "straight," he is inclined at times to pose, which does not help him in his work and gives one the impression, from an audience standpoint, that he thinks pretty well of Jimmie Francis. This little fault can easily be rectified and an old timer in the business like he, should overcome it at once.

Miss Lorraine took care of the prima donna role all by herself last week, as Miss Pearson was not in the cast. She handled it nicely and wore several new gowns.

Babe Wellington opened the show leading a number with a mouth organ, which she played exceptionally well. She was assisted by the chorus. Miss Wellington also took care of her other numbers with her usual dash and got them over nicely.

Eva Lewis had her share of the numbers, which she put over with plenty of action. She also did well in the scenes and looked pretty in the costumes she wore.

Tiny Kline, a big feature with the Barnum and Bailey Show last year, was an extra attraction. She offered a corking good aerial act, as well as a series of dances that were a decided success.

SID.

GOES INTO CABARET

Alta Mason, formerly prima donna of the "Americans," has been engaged by the Garden management for the balance of the season to be featured in a revue.

STONE SPRAINS LEG

George Stone sprained two ligaments in his leg last Thursday night while doing his dancing specialty at the Columbia. He continued to work, but was compelled to eliminate most of his dancing for the balance of the week.

GETS FIRST HONORS

Corinne Francis, of the team of Hunting and Francis, now in Europe entertaining soldiers, was the first woman to sing the "Star-Spangled Banner" on German soil since the war, it is claimed.

RAFFLE WATCH FOR AGENT

Harry Van Horn, for many years advertising agent of the Casino, Brooklyn, has been confined to his home for the last eight weeks with pneumonia. He is in a serious condition and will be removed to a health resort as soon as his health will permit.

Charles Aikins, of the Casino Theatre, is raffling off a gold watch in order to get enough funds to pay Van Horn's expenses for the trip.

NOTICE

ARTISTS, BOOKING AGENTS, MANAGERS

and all connected with Show Business are requested by the Government to present their INCOME TAX CHECK on or before March 15, 1919.
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GRENO & PLATT
An Artistic Comedy Novelty—Always Working — Direction—Jack Lewis

BILLIE **WATKINS & WILLIAMS** GLADYS
IN THEIR LATEST NOVELTY, "WHEN EAST MEETS WEST"

BILLY KNIGHT AND HIS ROOSTERS
"BIRDS THAT DO THINGS WORTH CROWING ABOUT"

VIOLA GILLETTE
In An Exclusive Act by Jean Havez. Bert Lowe at the Piano

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CLASSICAL AND POPULAR MELODIES

THE ADROITS
Versatile Variety Offering
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ROSE & ARTHUR BOYLAN
IN SONG AND DANCE INNOVATION — IN VAUDEVILLE

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"Musical Flower Garden"

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Featuring Their Own Original Vampire Whirlwind
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BLACK AND TAN NOVELTY IN ONE — IN VAUDEVILLE

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With All Star Cast

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STRAIGHT and CHARACTERS — WITH MILITARY MAIDS

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With "Trail Hitters"

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SOUBRETTE — GROWN UP BABIES

FLO WELLS

PRIMA DONNA — FRENCH FROLICS

RUTH DENICE

PARIS BY NIGHT. — ANOTHER SOUBRETTE — OLYMPIC, NEW YORK

BESSE ROSA

SOUBRETTE. — FOLLY, BALTIMORE, MD.

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With Pat White's Gaiety Girls in the Winter and on City Island in the Summer. (See My New Act—"Mixit and Exit.")

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"Has About the Handsomest Wardrobe of Any Prima Donna Seen at the Star, Brooklyn, This Season."—Clipper, Jan. 15.

PAT WHITE SHOW

KITTY GLASCO

PRIMA DONNA — HELLO AMERICA

EMILY NICE

SOUBRETTE — SECOND SEASON—HELLO PAREE CO

CHARLIE MAC

MILLION DOLLAR DOLLS

RUTH ROSEMOND

Watch Me Next Season—Understudy Ingenue and Soubrette with Sightseers

BERTHA COMINS

INGENUE — FRED IRWINS BIG SHOW

MAY KEARNS

Ingenue. Billy Minsky says: "She Tops Them All." — National Winter Garden

TOM AIKIN

JACK SINGERS BEHMAN SHOW

GEORGE BROADHURST

COMEDIAN — GROWN-UP BABIES

FEATURED INGENUE — **NELLIE NICE** — THIRD SEASON HELLO PAREE

GENE and ETHEL BEAUDRY

THE LITTLE MAN WITH THE BIG VOICE AND THE PERSONALITY GIRL

DIRECTION—ROEHM and RICHARDS — HIP HIP HOORAY GIRLS

FRANK LAMBERT

CHARACTER MAN—PARIS BY NIGHT

HALLIE DEAN

SOUBRETTE—PARIS BY NIGHT

BERNIE CLARKE

SINGING AND DANCING JUVENILE—BOSTONIANS — DIRECTION—IKE WEBER

JOHN O. GRANT

Straight—Co-Producer — Personal Direction Chamberlain Brown — Hello Paree Co.

AMETA PYNES

13TH SEASON WITH BEHMAN SHOW

THELMA SEAVELLE

THE HURRICANE SOUBRETTE — 2d Season with "Hip, Hip, Hooray Girls"

J. HARRY JENKINS

COMEDY, CHARACTERS and STRAIGHT — BEHMAN SHOW

BILLY HARRIS

RETURNS TO BURLESQUE AS SIMON LEGREE—"TEMPTERS"

HELEN TARR

FEATURED PRIMA DONNA — SAM HOWE'S SHOW 1917-18-19

VAUDEVILLE BILLS
For Next Week

B. F. KEITH VAUDE. EXCHANGE

NEW YORK CITY.

Palace—Rock & White—Duncan Sisters—Yip, Yip Yaphankers—Marlowe—Wright & Dietrich—Ben Beyer & Brother. (Three to fill.)

Riverside—Deiro—Hickman Bros.—Wm. J. Reilly—Herman Timberg Co.—Josie Heather Co.—Ivan Bankoff Co.—Ward Bros.—Marie Cahill.

Colonial—Libonati—"In the Dark"—Wm. J. Reilly—Bernard & Duffy—Ruth Roye—Howard's Ponies—Parish & Peru.

Alhambra—Clinton & Rooney—"Art"—Hyams & McIntyre—Mignon—Bernard & Duffy—Kalmer & Brown—Tony & Norman—Owen McGiveney.

Royal—Great Richards—Sallie Fisher Co.—Geo. Jessell—Rajah—Mullen & Coogan—Leew Welch Co.—Emma Carus.

Fifth Avenue (March 3-5)—Meistersingers—Yerke's Marimba Band—Patton & Marks—Jean Moore & Co.—Kennedy & Nelson. (March 6-8)—Orth & Cody—Henri Hendler & Co.—Tony—Three Harvards.

58th Street (March 3-5)—Jazzland Naval Octette—Orth & Cody—Willie Hale & Bro.—Lewis & Bennett—Lewis Miller & Co.—Two Ladels—Hall & Kimmey. (March 6-8)—Eddie Carr & Co.—Harry Breen—Roscoe's Naval Nine—Fenwick Girls—Eadie & Ramsden—Harly Tinney & Co.—Two Spinners.

23d Street (March 3-5)—Chapelle & Stinette—Sammie Duncan—Ajax & Emily. (March 6-8)—Sorrente Quintette—Mr. & Mrs. Ned Monroe—Godfrey & Henderson.

125th Street (March 3-5)—Gillen & Mulcahey—Miller & Bradford—Hackett & Delmar—Grindell & Esther—Norman Talma. (March 6-8)—Sidney & Townley—Lawrence & Davis—Fred Gillette.

BROOKLYN, N. Y.

Bushwick—Frank Dobson Co.—Frank Gabby—Lazar & Dale—McWaters & Tyson—Toto—Beeman & Anderson.

Orpheum—Three Daring Sisters—Leo Zarrell Co.—J. C. Nugent Co.—Whitfield & Ireland—Stuart Barnes—McIntosh & Maids—Dresser & Gardner—Mabel McCane.

ALBANY, N. Y.

Proctor's (March 6-8)—Rooney & Bent—George Brown & Co.—Harry Green & Co.—Mumford & Stanley—Alec & Dot Lamb.

BOSTON, MASS.

Keith's—Bruce Duffet Co.—Cecil Lean & Co.—Gibson & Connelli—Wellington Cross—Francis Renault—Lady Tsen Mei—Reynolds & Donegan—Georgie Price & Co.

BALTIMORE, MD.

Maryland — Frances Kennedy — Robbins — Mlle. Dazie—Patten & Marks—Newhoff & Phelps—Four Mortons—Miss Lillian Equillis—Cummin & Seeham—Mr. & Mrs. Melburne.

BUFFALO, N. Y.

Keith's—"Not Yet Marie"—Fink's Mules—Martelle—Walter C. Kelly—Melnotte Duo—Stevens & Hollister—Adair & Adelphi.

COLUMBUS, OHIO.

Keith's—Eva Tanguay—Susan Tompkins—Koban Japs—Fremont Benton Co.—Moran & Mack.

CINCINNATI, OHIO.

Keith's—Nitta-Jo—Clifton Crawford—Jas. J. Morton—E. & J. Connolly—Les Kelliors—Three Jahns—Rice & Werner.

CLEVELAND, OHIO.

Keith's—Bud Snyder & Co.—Frank Crumit—Mrs. Gene Hughes Co.—Phyllis N. Terry—Lorner Girls—Marmein Sisters Co.—Marx Bros.—Grace DeMar.

DETROIT, MICH.

Keith's—Nellie Nichols—Chas. Grapewin—Dickinson & Deagon—Harry Langdon Co.—Royal Gascognes—Parsons & Irwin—Petty Reat & Bro.—Bush Bros.

DAYTON, OHIO.

Keith's—Jas. Watts Co.—Vivians—Bob Albright—Kimberly & Page—Helen Jackley—Grenadier Girls—Marshall Montgomery—Mazier & Thompson.

ERIE, PA.

Keith's—Geo. Dameral Co.—Sylvester & Vance.

ELIZABETH, N. J.

Proctor's (March 3-5)—"Good Night Teacher"—Rita Boland—George Felix & Co.—Mills & Lockwood—Shaw & Bernard—Chas. Ledger. (March 6-8)—Billy Bouncer's Circus—Bernard & Duffy—Adelaide Bell & Band—Corcoran & Mack—Nita Johnson.

GRAND RAPIDS, MICH.

Keith's—Ethel McDonough—Texas Comedy Four—Adroit Bros.—Mayo & Lynn—Bert & Rosedale—Rowland Travers Co.—Chas. A. Hearn & Co.

HAMILTON, CAN.

Keith's—Emily Darrell—Katherine Powell Co.—Moss & Frye—Kartelle.

INDIANAPOLIS, IND.

Keith's—Geo. McFarlane—Helen Ware—Hallen & Fuller—Sherman & Uttry—Bowers Walters Co.—Clark Sisters—Gold, Reese & Edwards—Four Boises.

LOWELL, MASS.

Keith's—Lillian Shaw—Wilton Sisters—Three Eddys—Macart & Bradford—Calvin & Woods—Ruth Budd—Swift & Daley—Curzon Sisters.

LOUISVILLE, KY.

Keith's—"Hands Across Sea"—Sylvia Clark—Al Shayne—Laurie & Bronson—Cycling Brunnettes—"Petticoats."

MONTREAL, CAN.

Keith's—Van & Schenck—Elkins, Fay & Elkins—Avon Comedy Four—O'Donnell & Blair.

MOUNT VERNON, N. Y.

Proctor's (March 3-5)—Henri Hendler & Co.—"Through Thick & Thin"—Guiran & Marguerite—Tony. (March 6-8)—"Color Gems"—Grindell & Esther—Arthur Whitelaw.

Newark (March 3-5)—Marie Cahill—Conroy & Murphy—Harry Breen—Rose & Ellis—Lehr, Edmundson & Marr—Sidney & Townley—George Drury Hart & Co.—Fenwick Girls—Geo. & Nettie Foster. (March 6-8)—Marie Cahill—Harry Cooper—Jazzland Naval Octette—Woolsey & Boyne—The Philmers.

PORTLAND, ME.

Keith's—Mme. Chilson Ohrman—Jesse Hayward & Co.—Greene & DeLier—Ziska & King—Toots Taka & Co.—Lieut. Chas. Winston.

PHILADELPHIA, PA.

Keith's—Four Haley Sisters—Belle Baker—Lyons & Yosco—Challan & Keke—Bryon & Broderick—Gordon & Rica—Billy Schoen—Norton & Lee—Edmond Hayes Co.

PITTSBURGH, PA.

Davis—Ioleen Sisters—Harmon & O'Connor—Gertrude Hoffman—Henry Lewis—"Study in Sculpture"—Ezra Matthews Co.

PROVIDENCE, R. I.

Keith's—Doc O'Neil—The Sharrocks—Marion Harris—Belleclaire Bros.—Frank Conroy & Co.—Olga Petrova—Kennedy & Nelson.

ROCHESTER, N. Y.

Keith's—"Somewhere with Pershing"—Will Ward & Girls—Miller & Lisle—Herbert Clifton—Claudia Coleman—Lydell & Macy—Martin & Bayes—Fred & Albert.

SCHENECTADY, N. Y.

Proctor's (March 6-8)—LaBernica & Co.—Ashley & Skipper—Wood & Wyde—Raymond Wilber.

TROY, N. Y.

Proctor's (March 6-8)—"What's the Use"—Ross Wise & Co.—Day & Neville—Ben & Hazel Mann—Davis & Greenlee—Dorch & Russell.

TORONTO, CAN.

Keith's—Juliet—Haig & Lockett—Leona LaMar—Orville Stamm—The Brads—Bailey & Cowan—Felix Adler Co.—Bobbe & Nelson—Allan Rogers & Co.

TOLEDO, OHIO.

Keith's—Nan Halperin—Marconi & Fitzgibbons—"What Girls Can Do"—Eddie Foyer—Aerial Mitchells—Dolan & Lenharr.

WASHINGTON, D. C.

Keith's—Mr. & Mrs. Barry—Rooney & Bent—Clara Howard—Edna Goodrich Co.—Geo. N. Brown—Lucille Chalfonte—Millette Sisters.

WILMINGTON, DEL.

Garrick—Billy Elliott—Claire Vincent Co.—Morris & Campbell—Clara Howard—A. Robbins—Brent & Aubrey.

YOUNGSTOWN, OHIO.

Keith's—Robert T. Haines Co.—Tarzan—"Four of Us"—Bessie Clayton Co.

YONKERS, N. Y.

Proctor's (March 3-5)—Sophie & Harry Everett—Helen Harrington. (March 6-8)—Frank Gaby—Willie Hale & Co.—Eugene Emmett.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Grace La Rue—"Sweeties"—Bert Fitzgibbon—Imhoff, Conn & Corinne—Mariel Worth—The Briants.

Majestic—"Maid of France"—Morton & Glass—DeWolf Girls—Sandy Shaw—Klein Bros.—Lou Holtz—Togan & Geneva.

CALGARY, CAN.

Orpheum—Mason & Keeler—Adams & Griffith—Genaro & Gold—Hobson & Beatty—Charles Wilson—Kirksmith Sisters.

DES MOINES, IA.

Orpheum—Sea Wolf—Four Buttercups—Wallace Galvin—Maude Earle & Co.—Harry & Grace Ellsworth—Barr Twins.

DULUTH, MINN.

Orpheum—Davis & Rich—Harriet Rempel & Co.—"Futuristic Revue"—Hickey Bros.

DENVER, COLO.

Orpheum—"Forest Fires"—Margaret Farrell—Lee Kohlmar & Co.—Santos & Hayes—Sansone & Delilah—Harry Jolson—Ramsdells & Deyo.

KANSAS CITY, MO.

Orpheum—Lucille Cavanaugh & Co.—Ames & Winthrop—I. & B. Smith—Patricola & Myers—Osaki & Taki—Le Maire & Crouch.

LINCOLN, NEB.

Orpheum—Stella Mayhew—Leo Beers—J. & M. Harkins—Elsa Ruegger—Mazie King & Co.—Brierre & King—Caroline Kohl & Co.

LOS ANGELES, CAL.

Orpheum—Heart of Annie Wood—Bert Baker & Co.—Burns & Frabito—Misunas Japs—Kennedy & Rooney—Walter Fenner & Co.—Robinson's Elephants—Rae Samuels.

MINNEAPOLIS, MINN.

Orpheum—Annette Kellermann—Bessie Rempel & Co.—Klass & Termini—Bert Fitzgibbon—Stanley & Burnes—Paul La Varre & Bro.—Courtney Sisters.

MEMPHIS, TENN.

Orpheum—Regay & Sheehan—Lew Dockstader—Helen Trix & Sisters—Mr. & Mrs. Gordon Wilde—Flying Henrys.

MILWAUKEE, WIS.

Majestic—Eddie Leonard & Co.—Valerie Bergere & Co.—Williams & Wolfus—Helen Gleason—Three Rohmbelds—Sensational Gerards.

NEW ORLEANS, LA.

Orpheum—Blanche Ring—Walter Brower—Emerson & Baldwin—Dale & Burch.

OAKLAND, CAL.

Orpheum—Scot Gibson—Claudius & Scarlet—D'Aubrey & Rubini—Shrapnel Dodgers—Brenge's Models—Bennett Sisters.

OMAHA, NEB.

Orpheum—Gus Edwards's Revue—C. & E. Barry—Wilson Aubrey Trio—Swor & Avey.

PORTLAND, ORE.

Orpheum—"Your Husbands"—Henry Toomer & Co.—Levolos—Sid Townes—Geo. Yoeman & Co.—Rodriguez Bros.—Sue Smith.

SALT LAKE CITY, UTAH.

Orpheum—"Only Girl"—Wm. Smythe—Jennings & Mack—Hector—Lunette Sisters—"Dream Fantasies."

SAN FRANCISCO, CAL.

Orpheum—Valeska Suratt—Wanzer & Palmer—Everest's Circus—Primrose Four—Walters & Walters—John B. Hymer & Co.—"Street Urchin"—McKay & Ardine.

ST. LOUIS, MO.

Orpheum—Morgan Dancers—Trixie Friganza—Kiraify Kids—Bob Hall—Gallagher & Rolley—Ethel Hopkins.

ST. PAUL, MINN.

Orpheum—"For Pity's Sake"—"The Miracle"—Margaret Young—Gene Greene—Littlejohns—Jack & Kitty Demaco—Crawford & Broderick.

STOCKTON, SACRAMENTO AND FRESNO, CAL.

Orpheum—Jos. Howard's Revue—Westony & Lorraine—Hampton & Blake—Ball & West—Cameron Devitt & Co.—Vallecita's Leopards.

SEATTLE, WASH.

Orpheum—Theo. Kosloff & Co.—Flanagan & Edwards—Lewis & White—Nolan & Nolan—Demarest & Collette—Kale & Wiley—Rockwell & Fox.

VANCOUVER, CAN.

Orpheum—Eddie Foy & Family—Jean Barrios—Coakley & Dunlevy—Flemings—Martha Hamilton & Co.—Ethel Natale & Co.

WINNIPEG, CAN.

Orpheum—Sam Mann & Co.—Charles Irwin—Berry & Jonani—Jack Wilson & Co.—Fantino Troupe—Mosconi Bros. & Co.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—LaDelle & Joe—Paul Conchas Jr. & Co.—Donovan & Murray—Marcell—Virginia Rankin—Saxton & Farrell—Lane & Moran. (Last Half)—Orben & Dixie—Van & Morris—Stewart & Wood—"Olives"—Hudler, Stein & Phillips—Jack & June Laughlin—"Old Fashioned Girl."

Avenue B (First Half)—Foley & McGowan—Brosius & Brown. (Last Half)—Ward & Cullen.

Boulevard (First Half)—Burns & Jose—Young Sisters—"Tate's Motoring"—Josephine Davis—Gallerini & Son. (Last Half)—Gagnell & Mack—Brown & Jackson—Wm. Dick—"What Women Can Do."

Delancey Street (First Half)—Lewis Stone—Jane Taylor—Duquesne Comedy Four—"What Women Can Do"—Joe Darcy—Amoros & Obey. (Last Half)—Chas. Gibbs—"Pianoville"—Lane & Moran—Leon Sisters.

Greeley Square (First Half)—Dix & Dixie—Ubert Carleton—Stewart & Wood—Hazel Harrington & Co.—Brady & Mahoney—"Pianoville." (Last Half)—O. K. Segal—Josephine Davis—"Finders-Keepers"—Carme Romano—Gray & Graham.

Lincoln Square (First Half)—Jack & June Laughlin—"Old Fashioned Girl"—Sol Berns—Hill's Circus. (Last Half)—Burns & Jose—La Dell & Joe—Saxton & Farrell—Joe Darcy—Rube Marquard.

National (First Half)—Eva Shirley—Van & Morris—Phil Davis—Knapp & Cornella. (Last Half)—Dawson, Lanigan & Covert—Jane Taylor—Brady & Mahoney—Hill's Circus.

Orpheum (First Half)—Hazel Moran—Dawson, Lanigan & Covert—Elsie White—"Janet of France"—Friend & Downing—"Sports in the Alps." (Last Half)—Amoros & Obey—Morley & McCarthy Sisters—"Tate's Motoring"—Gallerini & Son—John F. Clark & Co.

Victoria (First Half)—O. K. Segal—Hudler, Stein & Phillips—"Finders-Keepers"—Carmo Romano—Chalfonte Sisters. (Last Half)—Lewis Stone—Virginia Rankin—"Janet of France—Friend & Downing—"Sports in the Alps."

BROOKLYN, N. Y.

DeKalb (First Half)—Orban & Dixie—Chas. Gibbs Singers Midgets—Bessie LeCount. (Last Half)—Green & LaFell—Ubert Carleton—Singer's Midgets.

Fulton (First Half)—John Clark & Co.—Wm. Dick—Gray & Graham—Barron & Burt. (Last Half)—Hazel Moran—Duquesne Comedy Four—Elsie White—Donovan & Lee.

Metropolitan (First Half)—Leon Sisters—Morley McCarthy Sisters—Werner Amoros Trio—Donovan & Lee—"Olives." (Last Half)—Paul Conchas, Jr., & Co.—Eva Shirley—Marcelle—Sol Berns—Chalfonte Sisters.

Palace (First Half)—Frank Shields—Rube Marquard & Co.

Warwick (First Half)—Ward & Cullen. (Last Half)—Harry Bud & Co.—Violinsky—Brosius & Brown.

BOSTON, MASS.

Orpheum (First Half)—Pollard—Grace Leonard & Co.—Herbert Brooks & Co.—Ferns & Howell—"Love and Kisses." (Last Half)—Veronia & Hurlfalls—Barlowe & Hurst—Tilyou & Ward—Golden Troupe.

BALTIMORE, MD.

Hippodrome—Albert & Rogers—Merle Prince & Girls—Chas. & S. McDonald—Denny Simmons—LeHoen & Dupreece.

FALL RIVER, MASS.

Bijou (First Half)—Veronia & Hurlfalls—Barlowe & Hurst—Tilyou & Ward—Golden Troupe. (Last Half)—Pollard—Grace Leonard & Co.—Herbert Brooks & Co.—Ferns & Howell—"Love and Kisses."

HOBOKEN, N. J.

Lyric (First Half)—Allen, Clifford & Barry—Bissetti Troupe. (Last Half)—Stone & McEvoy—Morillo Sisters.

HAMILTON, CAN.

Loew's—The Lelands—Cook & Stevens—Six Venetian Gypsies—George M. Rosener—Nettie Carroll Troupe.

MONTREAL, CAN.

Loew's—Curry & Graham—Hal Stephens & Co.—Henry & Moore—Jarvis Lightfoot Revue.

NEW ROCHELLE, N. Y.

Loew's (First Half)—Harry Bond & Co.—Violinsku. (Last Half)—Frank Shields—"Les Merchants."

PROVIDENCE, R. I.

Emery (First Half)—Walsh & Bentley—Mayo & Nevins—Harris & Manion—Daisy Leon—"Submarine F-7." (Last Half)—Doris Dare—Murphy & White—Ward & Wilson—"Submarine F-7."

SOUTH BETHLEHEM, PA.

Loew's—Grundy & Young—Mahoney & Rogers—Stone & McEvoy—Morillo Sisters. (Last Half)—Foley & McGowan—Three Rozellas—Bissetti Troupe.

SPRINGFIELD, MASS.

Palace (First Half)—Doris Dare—Ward & Wilson—Murphy & White. (Last Half)—Walsh & Bentley—Daisy Leon—Mayo & Nevins—Harris & Manion.

TORONTO, CAN.

Yonge Street—Kane & Herman—Holden & Herron—J. K. Emmett & Co.—Kramer, Barton & Sperling—Ziegler Twins & Co.

POLI CIRCUIT

BRIDGEPORT, CONN.

Poli (First Half)—The Philmers—Stagpole & Spier—Meredith & Snooser—"Here They Come." (Last Half)—King & Brown—Oscar Lorraine—Molly McIntyre & Co.—J. Kerin Brennan & Bert Rule—Five Avallons.

Plaza (First Half)—Wire & Walker—Roberts & Roden—Reed & Armstrong—"Country Girl." (Last Half)—Morgan & Gray—Eugene Emmett—"Melody Garden."

HARTFORD, CONN.

Poli (First Half)—Marr & Dwyer Girls—Chas. R. Sweet—Harry Hayward & Co.—Rome & Cox—Madison & Winchester—Bobby Heath's Revue. (Last Half)—Arco Bros.—Chappelle & Stinnette—Reed & Armstrong—"Very Good Eddie."

NEW HAVEN, CONN.

Palace (First Half)—Simmons & Bradley—Viney Dailey—Molly McIntyre & Co.—J. Kerin Brennan & Bert Rule—Five Avallons. (Last Half)—Wire & Walker—Meredith & Snooser—"Here They Come."

Bijou (First Half)—King & Brown—Mattus & Young—Morgan & Gray—Eugene Emmett—"Melody Garden." (Last Half)—The Philmers—Rome & Cox—Country Girl.

SCRANTON, PA.

Poli (First Half)—Dorothy Southern Trio—Harlequin Trio—Day & Neville—Cook & Savo—Winston's Water Lions. (Last Half)—Rinaldo Bros.—Chas. Martin—Jane Courthope & Co.—Harmon & Harmon—Winston's Water Lions.

SPRINGFIELD, MASS.

Palace (First Half)—La Emma & Boyd—Marke & Boyce—Coscia & Verdi—Harry Green & Co.—Joe Towle—The Nelsons. (Last Half)—Simmons & Bradley—Chas. R. Sweet—McIntyre & Robbins—Green & Packer—Madison & Winchester—Richard the Great.

WORCESTER, MASS.

Plaza (First Half)—Green & Parker—Richard the Great. (Last Half)—La Emma & Boyd—Roberts & Roden—"Too Many Wives."

Poli (First Half)—"Very Good Eddie." (Last Half)—Viney Dailey—Harry Green & Co.—Joe Towle—The Nelsons.

WILKES-BARRE, PA.

Poli (First Half)—Rinaldo Bros.—Chas. Martin—Jane Courthope & Co.—Harmon & Harmon—Tom Brown's Highlanders. (Last Half)—Dorothy Southern Trio—Harlequin Trio—Day & Neville—Cook & Savo—Five Martins.

WATERBURY, CONN.

Poli (First Half)—Arco Bros.—Chappelle & Stinnette—McIntyre & Robbins—Oscar Lorraine—"Too Many Wives." (Last Half)—Marr & Dwyer Girls—Marke & Boyce—Harry Hayward & Co.—Coscia & Verdi—Bobby Heath's Revue.

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages (Four Days)—Million Dollar Dolls—Arthur Barrett—Ilka Marie Deel—Jack & Marie Grey—Astor Four—Aeroplane Girls.

CALGARY, CAN.

Pantages—Miss 1920—"Who Is He?"—McLellan & Carson—Irene Trevette—Three Weston Sisters.

DENVER, COLO.

Pantages—Stephens & Brunelle—Cannibal Maids—Jones & Sylvester—Eldridge, Barlow & Eldridge—June Mills & Co.—"Act Beautiful."

EDMONTON, CAN.

Pantages—Four Danubes—Chas. F. Semon—Colini's Dancers—Housh & Lavelle—Beth Challis—"Bullet Proof Lady."

GREAT FALLS, MONT.

Pantages (First Half)—Two Nosses—Mel Klee—Mlle. Blanca & Co.—Valentine Vox—Julia Clifford—Tuscano Brothers.

KANSAS CITY, MO.

Pantages—Joe Whitehead—Dorothy Lewis—Ten Navassar Girls—Chung Hwa Four—Leon Stanton & Co.—Celina Circus.

LOS ANGELES, CAL.

Pantages—Odiva—Noodler Fagin & Co.—Pereira Sextette—Hugo Lutgens—Tybell Sisters.

OAKLAND, CAL.

Pantages—Le Roy, Talma & Bosco—Gertie Van Dyke & Bro.—Will Stanton & Co.—Santucci—Francis & Wilson.

OGDEN, UTAH.

Pantages (Three Days)—Neal Abel—Hill's Comedy Circus—Cleatial Duo—Porter J. White & Co.—Belle Oliver—"Calendar Girl."

(Continued on page 28.)

Winter winds and winter weather cause just as many throat irritations as they did in '65—when Piso's was already a widely known and widely used cough preparation.

A half-century's proof of Piso's dependability has placed it on twenty-four hour duty in thousands of carefully stocked home medicine chests.

Your druggist sells Piso's—with a guarantee—30c. a bottle.

Contains No Opiate. Safe For Young and Old.

PISO'S
for Coughs & Colds

LAMBS GIVE A GAMBOL

The Lambs' Gambol, given last Sunday evening at the Lambs' Club was a brilliant affair, the program being one of the best ever given. The bill, arranged by Joseph Santley, the Collie of the occasion, was headed by "The Farrell Case," a mystery playlet by George M. Cohan, and presented by a strong cast.

"Success-Herald" was a musical trifle and "Two Down Front" was an amusing contribution by Edward Paulton which was played by Johnny and William Dooley and Joseph Allen.

"The Crowded Evening," a travesty on the controversy between the Selwyns and Willette Kershaw, had Edgar Selwyn for the hero and Miss Kershaw as the plotter. The characters were Edgar Selfish, Archie Selfish Killette Wershaw and Cane Jowl. It was "made" by Philip Bartholomae, Joseph Santley and William Collier.

SUES OPERA CO. FOR $10,000

Fred B. Bernstein, through his attorney, Alexander H. Mandeltort, filed suit for $10,000 against the Chicago Opera Company in the County Clerk's office last week.

In his complaint Bernstein states "that on February 27 he had paid for admission to the Lexington Theatre and had been behaving himself in an orderly and proper manner when a special officer assaulted him, striking him and throwing him to the ground."

BEN HILBERT

Booked Solid Over the B. F. Keith Vaudeville Circuit. Late of the 111th Infantry.
Regards to my friends Over Here and Over There

BONESETTIS TROUPE

DIRECTION—O. BERNDORF

MINNIE FAUST & BRO.

Comedy Ladder Act
Playing U. B. O. Time

MARGARET SUZANNE
HAVEN and FRANTZ
Piano and Harmony
IN VAUDEVILLE

ANNA VIVIAN & CO.
PRESENT
"WHAT WOMAN CAN DO"
The Season's Latest Feminine Novelty
BOOKED SOLID LOEW CIRCUIT DIRECTION—SAM BAERWITZ

AT LIBERTY

DOUGLAS HOPE, Juveniles and Light Comedy. FLORENCE MADEIRA, Leads.
Address, 215 Washington Street, Jamestown, N. Y.

WANTED for PERMANENT STOCK

under elegant equipped tent theatre in city of New Orleans, **leading man and leading woman**, to be featured; also **heavy man, producer, comedian, character man, character woman, second business woman.** Other good people write. Address C. W. PARK, Cor. Laparouse and Roman Sts., New Orleans, La.

JOHN GRIEVES AUTHOR AND PRODUCER MUSICAL COMEDIES
Wanted: Principals, Singers, Dancers and Chorus. Immediate and Summer Stock.
JOHN GRIEVES, 260 W. 43rd St., New York City.

EDDIE AKIN
JUST PUNTING ABOUT MIDNIGHT MAIDENS

JIM McINERNEY
An Ace with "Aviators" This Week, Star, Brooklyn

VAN AND KELLY
NOW PLAYING FOX TIME

LEON SISTERS & CO.
Vaudeville's Fastest, Dressiest Tight Wire Act Agent—Harry Weber

STRIKES HURT THEATRES LITTLE

LONDON, Eng., Feb. 19.—The London theatres have not been seriously affected by the Tube and District Railway strikes. Naturally there has been a falling off in the business of the pit and the gallery, and those theatres which have not housed the big successes have suffered most. In glancing over the "house" one will see, here and there, vacant seats in the reserved section.

That this is due to the fact that many ticket holders are not able to attend is proved by the fact that in a certain house in which this was most noticeable, at a given perforfance, the receipts were more than $1,800. If, however, the strike were to continue, all the houses would suffer because there would be no advance sale.

PAYS 6 PER CENT DIVIDEND

LONDON, Eng., Feb. 22.—The thirty-second annual meeting of the London Pavilion, Ltd., was held last Thursday and the directors recommended a dividend of 6 per cent on the ordinary shares. The report of the directors for the year ending December 31, 1918, showed that, after paying all expenses, there remained $80,750. Deducting the dividends from this there is a balance carried forward of $25,000. Joseph Davis was elected to the board of directors to fill the vacancy caused by the death of Sir Henry Tozer.

TO MUSICALIZE SHERIDAN PLAY

LONDON, Eng., Feb. 20.—"The School for Scandal," Sheridan's famous play, is the latest work slated for a musical setting. E. V. Lucas and Captain Harry Graham are collaborating on it and promise to have it completed in the near future.

SUES FOR $60,000 COMMISSION

LONDON, Eng., Feb. 18.—In the King's Bench Division last week Justic Lush reserved decision in the case of Arthur W. Davis against the Meux Brewery Company, Ltd., in which Davis sued to recover $60,000 commission for finding a purchaser for a theatre site. The site is in Tottenham Court Road and Davis claimed that he introduced Sir Alfred Butt to the defendant company and that, through this introduction, Solomon Barnato Joel purchased the site for $2,000,000 in February, 1918.

The defendant company denied that the plaintiff introduced the purchaser. In reserving judgment, Justice Lush expressed the opinion that all the plaintiff could recover, if anything, was $30,000, as Sir Alfred Butt had already received $30,000. The Justice further opined that the matter was one for mutual settlement.

OLD DRURY SALE STILL HELD UP

LONDON Eng., Feb. 20.—The sale of the Drury Lane Theatre is still held up, no developments of the last week having changed the stands of the directors and the shareholders. Apparently the offer of Sir Alfred Butt has been sidetracked, while no decision has been reached on the alternative offer of Charles Gulliver. In the latter's offer $1,015,625 worth of shares would be given for the existing shares worth $938,750, an excess, or profit to the shareholders of $76,875.

RUSHING GIRL BEHIND GUN

LONDON, Eng., Feb. 21.—Grossmith and Laurillard have selected "The Girl Behind the Gun," an American made musical comedy, for their first production.

VAUDEVILLE BILLS

(Continued from page 27)

W. V. M. A.

ALTON, ILL.
Hippodrome (First Half)—"Follies of Today." (Last Half)—Billy & Edna Frawley—Ambler Bros.

BILLINGS, MONT.
Babcock (March 9-10)—Mansfield & Riddle—Three Portia Sisters—Morse & Clark. (March 13)—Morrison & Carter—Billy Doss—La Vine Trio—Espanesis.

BUTTE, MONT.
Babcock (March 9-11)—Mardo & Hunter—Ray L. Royce—Hamilton Bros.—Prelles Circus. (March 12-15)—Mansfield & Riddle—Three Portia Sisters—Morse & Clark.

BELLEVILLE, ILL.
Washington (First Half)—"Cheyenne Days"—Wilson & Van. (Last Half)—Dressler & Wilson—Grant Gardner—Daisy Dugas & Variety Four.

CEDAR RAPIDS, IA.
Majestic (First Half)—Ovando Duo—Corp. Joe Nathan—Sid Lewis—Chief Little Elk—Patricola & Meyers—Columbia & Victor. (Last Half)—Gypsy Meredith—Tojetti & Bennett—Little Miss Dixie—Harry Rose—Dean & Debrown—Herbert's Dogs.

CHAMPAIGN, ILL.
Orpheum (First Half)—Monroe & Grant—Barlow & Deerie—Van Bros.—Galletti's Monks. (Last Half)—Mons. Herbert—"Girl on the Magazine"—Dan Ahearn—Four Casters.

CAMP LEWIS, CAL.
Greene Park (March 9-12)—Gregorie & Neville—Three Naios—Don & Patty—La Petite Review. (March 13-15)—Manello & Partner—Dixie Serenader—Chic & Tiny Harvey—"Silver Fountain."

CHICAGO, ILL.
Kedzie (First Half)—B. I. Cycle—Kaufman & Lillian—Hal Johnson & Co.—Fred Rogers—Resista. (Last Half)—Parrines—Sullivan & Meyers—"Childhood Days"—Angel & Fuller—Van Bros.
Lincoln (First Half)—Thomas & McDonald—Leigh Delacey & Co.—Silber & North. (Last Half)—Maye & Handley—Tom Davies & Co.—Ted Healey.
Empress (First Half)—Herberta Beeson—Alma Grant—Gilroy, Haynes & Montgomery—Klingsbury & Munson—Blandle & Jimmy Creighton—Jack Alfred Trio. (Last Half—Sasaki—Dewitt & Gunther—Collins & Wilmot—Hal Johnson & Co.—Basil & Allen—Travilla, Girlie & Seals.
American (First Half)—Maye & Handley—Tom Davies & Co.—Ted Healey—Leroy & Dresdner. (Last Half)—Thomas & McDonald—Gertrude Dudley & Co.—Innis Bros.

DAVENPORT, IA.
Columbia—Ella Lavail—Yorke & Marks—Little Miss Dixie—Harry Rose—Tennessee Ten—Archie Nicholson Duo—Jos. Greenwald & Co.—Jack Goldie.

DES MOINES, IA.
Empress (First Half)—Dejetti & Bennett—Two Cooleys—"Pretty Soft"—Fisher & Gilmore—Paul Levan & Dobbs. (Last Half)—Jess & Dell—Plunkett & Romaine—G. Swain Gordon & Co.—York & Marks.

DUBUQUE, IA.
Majestic—Gypsy Meredith—Plunkett & Romaine—Corncob Cutups—Daniels & Walters—MacRea & Cleg.

DECATUR, ILL.
Empress (First Half)—Mons. Herbert—Panama Trio—David Hall & Co.—Dan Ahearn—"Rainbow Revue." (Last Half)—Monroe & Grant—"Revue De Luxe"—Walmsley & Myers—Galletti's Monks.

DULUTH, MINN.
New Grand (First Half)—LaMont & Wright—Fabor & Taylor—Earl Pincree & Co.—Touresti—"Sweethearts of Mine." (Last Half)—Kurtis Troupe—Billie & Dot—Snow, Sigworth & Sharp—Jolly & Wild Co.—Skating Bear.

EVANSVILLE, IND.
New Grand (First Half)—Rouble Sims—Calire Hauson & Village Four—Jos. B. Totten & Co.—Marie Stoddard—Jonia's Hawaiians.

EAST ST. LOUIS, ILL.
Erber's (First Half)—Angel & Fuller—Lamberti—Hooper & Burkhardt—Sig Franz Troupe. (Last Half)—Margaret & Hanley—Mitchell & Mitch—"Follies of Today."

GRANITE CITY, ILL.
Washington (March 16)—Morilen. (Last Half)—Maybelle Trio—Jarvis & Harrison. (Last Half)—Roach & McCurdy—Wilson & Van.

GREEN BAY, WIS.
Orpheum (Last Half)—Stanley & Dale—Newell & Most—Richard Burton—Black & White.

MOLINE, ILL.
Palace (First Half)—Jess & Dell—Jos. Greenwald & Co.—Jack Goldie—Herbert's Dogs. (Last Half)—Ella Lavail—Corp. Joe Nathan—"Pretty Soft"—Leroy & Dresdner—Tennessee Ten.

MADISON, WIS.
Orpheum (First Half)—Stuart & Keeley—Guest & Newyln—Colonial Musical Misses—Style & Arnold—Black & White. (Last Half)—Willard Hutchinson & Co.—"Rising Generation."

MILWAUKEE, WIS.
Palace (First Half)—Will & Linda Newman—"Making Movies"—Richard Burton—Three Mori Bros. (Last Half)—Stuart & Keeley—Merritt & Bridewell—"Number Please"—"Making Movies"—Silber & North.

MINNEAPOLIS, MINN.
New Grand—Wheelock & Hay—Sims & Warfield.
New Palace (First Half)—Skating Bear—Fred & Peggy Tymm. (Last Half)—Sebastian Derrill & Co.—Wolf & Wilton—"Visions De Milo."

NORTH YAKIMA, WASH.
Empire (March 9-10 —Aerial Bartletts—Herman & Clifton—Gus Erdman—Radium Models. (March 14-15)—Two Carltons—Two Fillies—Charles Millard & Co.—Al Abbott—Smith's Animals.

PORTLAND, ORE.
Hippodrome (March 9-12)—Japanese Songbirds—Dunlap & Verden—Tom Bradford—Flying Weavers. (March 13-14)—Gregorie & Neville—Three Naios—Don & Patty—La Petite Review.

ROCKFORD, ILL.
Palace (First Half)—Stanley & Dale—Newell & Most—"Number Please"—Jack Osterman—"Rising Generation." (Last Half)—Sylvia Loyal & Co.—Gordon & Newlyn—Colonial Musical Misses—Nick Hufford—Three Mori Bros.

ST. PAUL, MINN.
New Palace (First Half)—Sebastian Merrill & Co.—Wolf & Wilton—"A Mile a Minute"—"Visions DeMillo." (Last Half)—LaMont & Wright—Fred & Peggy Tymm—Coley & Jaxon.

SEATTLE, WASH.
Palace Hipp. (March 9-12 —Jermon & Mack—Harry & Kitty Sutton—McCree & Ledman—Choy Heng Wha Troupe. (March 13-15)—The Morenos—Gilmore & La Moyne—Sax-Wood & Lawson—Ebeneezer.

SPOKANE, WASH.
Hippodrome (March 9-11)—Wells & Sells—Marion Gibney—Zeiner & Holloway—Otto Bros.—Alf Golem Troupe. (March 12-15)—Welling & Levering—Gibson & Betty—McGrath & Yoeman—Jam Bone Quartette—Prince Karmi.

ROUTE LIST

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"Adam and Eva"—Shubert-Belasco, Washington, 3-10; Baltimore, Md., 10-15.
Arliss, Geo.—Hollis, Boston, Mass., 10; indef.
"Business Before Pleasure"—Woods, Chicago, indef.
"Better 'Ole"—(Mr. and Mrs. Coburn)—Cort, N. Y. City, indef.
"Better 'Ole"—Hollis, Boston, 3-8.
"Better 'Ole"—Broad Street, Philadelphia, indef.
"Better 'Ole"—Winnipeg, Can., 3-8.
"Better 'Ole"—Illinois, Chicago, indef.
"Big Chance"—Poli's, Washington, 3-10.
Barrymore, Ethel—Princess, Toronto, Can., 3-8.
"Burgomaster of Belgium"—Shubert-Belasco, Washington, D. C., 10-15.
"Blind Youth"—Tremont, Boston, 10-22.
"Booh of Job"—Punch & Judy, N. Y. City, indef.
"Canary, The"—(Julia Sanderson and Joseph Cawthorne)—Globe, New York City, indef.
"Crowded Hour"—(Jane Cowl)—Selwyn, New York City, indef.
"Chu-Chin-Chow" — Auditorium, Chicago, indef.
"Cappy Ricks"—Morosco, New York City, indef.
Chicago Grand Opera Co.—A. of M., Philadelphia, Pa., indef.
"Charlie's Aunt"—Logansport, Ind., 7; So. Bend, 8; Benton Harbor, Mich., 9; Dowagiac, 10; Kalamazoo, 11; Lansing, 12.
Carmelo's, Ted, Musical Comedy Co.—Sherman, Regina, Sask., Canada, indef.
"Chin Chin"—Macon, Ga., 8; Atlanta, 10-12; Columbus, 13; Montgomery, Ala., 14; Mobile, 15; New Orleans, La., 16-22.
"Crowded Hour"—Park Sq., Boston, 3-15.
"Cure for Curables"—Loew's 7th Ave., N. Y., 3-8; Plymouth, Boston, 10-22.
"Come Along"—Academy, Baltimore, 10-15.
"Dear Brutus"—Empire, New York City, indef.
"Darktown Frolics"—Cumberland, Md., 6; Oakland, 8; Piedmont, W. Va., 10; Keyser, 11; Thomas, 12; Fairmont, 14.
"Everything" — Hippodrome, New York City, indef.
"East Is West"—Astor, New York City, indef.
"Experience"—Auditorium, Baltimore, Md., Mar. 3-8; Poli's, Washington, 10-15.
"Eyes of Youth"—Shubert-Riviera, New York, 3-10.
"Friendly Enemies"—Hudson, New York City, indef.
"Forever After"—Playhouse, New York City, indef.
"Friendly Enemies"—(Lew Fields)—Lyric, Philadelphia; Adelphia, Philadelphia, indef.
"Fiddlers 3"—Olympic, Chicago, indef.
"Fortune Teller"—Republic, New York City, indef.
Gilbert & Sullivan Operas—Park, New York City, indef.
"Good Morning, Judge" — Shubert, New York, indef.
"Going Up"—Forrest, Philadelphia, 3-8.
"Going Up"—Cohan's O. H., Chicago, Ill.
"Girl Behind the Gun"—Colonial, Chicago, Ill., indef.
"Gloriana"—Standard, New York, 3-8.
"Hobohemia"—Greenwich Village, N. Y. City, indef.
"Hitchy Koo"—(With Raymond Hitchcock) Illinois, Chicago, 3-8; Washington, 10-15.
"Hello Alexander"—(McIntyre & Heath) Majestic, Boston, indef.
"Invisible Foe, The"—Harris, New York City, indef.
"It Happens to Everybody"—Academy, Baltimore, Md., Mar. 3-10.
"Jack O'Lantern"—Colonial, Boston, indef.
"Kiss Burglar"—Chestnut St., Philadelphia, indef.
"Keep It to Yourself"—39th Street, New York City, indef.
"Lightnin' "—Gayety, New York City, indef.
"Ladies First"—(With Nora Bayes)—Nora Bayes Theatre, New York City, indef.
"Little Brother, The"—Belmont, New York City. (Closes March 8.)
"Listen Lester"—Knickerbocker, New York City, indef.
"Little Journey, The"—Vanderbilt, New York City, indef.
"Little Simplicity—Wilbur, Boston, 3-8.
"Little Teacher"—Manhattan O. H., New York City, Mar. 3-8; Garrick, Philadelphia, 10-indef.
"Melting of Molly"—Broadhurst, New York City, indef.
"Midnight Whirl" — New Century, New York City, indef.
"Marquis de Priola"—Liberty, New York City, indef.
"Masquerader, The"—Studebaker, Chicago, indef.
"Miss Nellie of New Orleans"—Henry Miller, New York City, indef.
"Monte Cristo, Jr."—Wintergarden, New York City, indef.
"Mutt & Jeff"—Lethridge, 5-6; Edmonton, Can., 10-12; Calgary, 13-15; Victoria, 17-18.
Maude, Cyril—Grand Rapids, Mich., 7-8; Powers, Chicago, 10-indef.
Mantell, Robert—Peoria, Ill., 7-8; St. Louis, Mo., 9-15.
"Mutt and Jeff"—Santa Ana, Cal., 10; Pasadena, 12; Oxnard, 13; Ventura, 14; Santa Barbara, 15.
"Moliere"—Broad St., Philadelphia, Pa., 3-8.
"Merrie Month of May, The"—Ford's, Baltimore, 10-15.
"Nothing But Lies"—Wilbur, Boston, 10-15.
"Naughty Wife" — Walnut, Philadelphia, 3-8.
"The Net"—48th Street, New York City, indef.
Opera Comique—Park, New York, indef.
"Oh, My Dear"—Princess, New York City, indef.
Ott, Bob, Co.—Williamsport, Pa., 3-8.
"Oh, Look"—Shubert, Philadelphia, indef.
"Overseas Revue"—Princess, Chicago, indef.
"Oh, Lady! Lady!!"—La Salle, Chicago, indef.
"Old Lady 31"—Cort, Chicago, 3-8.
"Odds and Ends"—Victoria, Chicago, 3-8.
"Polly With a Past"—Tremont, Boston, 3-8.
"Please Get Married"—Little, New York City, indef.
"Prince There Was"—(a)—Cohan, New York City, indef.
"Penrod"—Olympia, Chicago, Ill., indef.
"Peg o' My Heart"—Walnut, Philadelphia, 10-16.
"Redemption"—Plymouth, New York City, indef.
"The Riddle Woman"—Fulton Theatre, New York City, indef.
"Roads of Destiny"—(Florence Reed)—Republic, New York City, indef.
"Royal Vagabond, The"—Cohan & Harris, New York City, indef.
"Remnant"—Ford's Baltimore, Md., 3-10.
"Rainbow Girl"—National, Washington, D. C., 3-8; Forrest, Philadelphia, 10-indef.
"Rosary"—National, Chicago, 10-16.
"Sinbad"—44th Street Theatre, New York City, indef.
"Sometime"—Casino, New York City, indef.
Stone, Fred—Colonial, Chicago, indef.
"Sleepless Night"—Bijou, New York City, indef.
Skinner, Otis—Des Moines, Ia., 7-8.
"Scandal"—Garrick, Chicago, indef.
"She Walked in Her Sleep"—Shubert-Garrick, Washington, D. C., 3-10.
"Sleeping Partners"—Princess, Chicago, Ill., indef.
"Seventeen"—Imperial, Chicago, 3-8.
"Tea for Three"—Maxine Elliott, New York City, indef.
"Three Faces East"—Longacre, New York City, indef.
"Three Wise Fools"—Criterion, New York City, indef.
"Tiger! Tiger!"—(With Frances Starr)—Belasco, New York City, indef.
"Tailor-Made Man"—Manhattan O. H., 10-indef.
"Tiger Rose"—Powers' Chicago, Mar. 3-10.
"Toby's Bow"—Comedy, New York, indef.
Thurston—National, Chicago, 3-8.
"Take It from Me" — Shubert, Boston, Mass., indef.
"Tumble Inn"—Lyric, Philadelphia, indef.
"Ten Nights in a Barroom"—
"Tillie"—Blackstone, Chicago, indef.
"Thousand Eyes, A"—Cort, Chicago, 9-indef.
Taylor, Laurette—Broad Street, Philadelphia, 10-17.
"Unknown Purple, The"—Lyric, New York City, indef.
"Velvet Lady" — New Amsterdam, New York City, indef.
Uncle Tom's Cabin Co.—Pottstown, Pa., 6; Allentown, 7-8; Easton, 9-11; Scranton, 12-13.
"Woman in Room, 13, The"—Booth, New York, City, indef.
"Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, indef.

COLUMBIA CIRCUIT

Al Reeves Big Show—Jacques, Waterbury, Ct., 3-8.; Miners 149th Street, New York, 10-15.
"Best Show in Town"—Gayety, Washington, D. C., 3-8; Gayety, Pittsburg, 10-15.
"Beauty Trust"—Grand, Hartford, Ct., 3-8; Jacques, Waterbury, Ct., 10-15.
"Behman Show"—Gayety, Boston, 3-8; Grand, Hartford, Ct., 10-15.
"Bon Tons"—Gayety, Buffalo, 3-8; Gayety, Rochester, N. Y., 10-15.
"Bostonians"—Akron, O., 3-5; Youngstown, 6-8; Star, Cleveland, 10-15.
"Bowery"—Bastable, Syracuse, N. Y., 3-5; Lumberg, Utica, 6-8; Gayety, Montreal, Can., 10-15.
"Burlesque Review" — Gayety, Montreal, Can., 3-8; Empire, Albany, N. Y., 10-15.
"Burlesque Wonder Show"—Empire, Albany, 3-8; Gayety, Boston, 10-15.
"Ben Welch"—Orpheum, Paterson, 3-8; Majestic, Jersey City, 10-15.
"Cheer Up America"—Casino, Boston, 3-8; Columbia, New York, 10-15.
Dave Marion's—Gayety, St. Louis, 3-8; Columbia, Chicago, 10-15.
"Follies of the Day"—Columbia, Chicago, 3-8; Berchel, Des Moines, Ia., 9-12.
"Girls de Looks"—Gayety, Kansas City, 3-8; open 10-15; Gayety, St. Louis, 17-22.
"Golden Crooks"—Palace, Baltimore, 3-8; Gayety, Washington, 10-15.
"Girls of the U. S. A."—Casino, Philadelphia, 3-8; Hurtig & Seamons, New York, 10-15.
"Hip, Hip, Hooray"—Star, Cleveland, O., 3-8; Empire, Toledo, O., 10-15.
"Hello America"—Hurtig & Seamon's, N. Y., 3-8; Empire, Brooklyn, 10-15.
Harry Hastings—Star & Garter, Chicago, 3-8; Gayety, Detroit, 10-15.
Irwin's Big Show—Gayety, Toronto, Ont., 3-8; Gayety, Buffalo, 10-15.
Lew Kelly Show—Olympic, Cincinnati, 3-8; Star & Garter, Chicago, 10-15.
"Liberty Girls"—Open, 3-8; Gayety, St. Louis, 10-15.
Mollie Williams' Show—Gayety, Detroit, 3-8; Gayety, Toronto, Ont., 10-15.
"Maids of America"—Columbia, New York, 3-8; Casino, Brooklyn, 10-15.
"Majestics"—Miner's 149th St., New York, 3-8; Park, Bridgeport, Conn., 13-15.
"Merry Rounders"—Empire, Newark, 3-8; Casino, Philadelphia, 10-15.
"Million Dollar Dolls"—Colonial, Providence, 3-8; Casino, Boston, 10-15.
"Oh, Girls"—Empire, Toledo, 3-8; Lyric, Dayton, O., 10-15.
"Puss, Puss"—Newburgh, N. Y., 3-5; Orpheum, Paterson, N. J., 10-15.
"Roseland Girls"—Park, Bridgeport, Conn., 6-8; Colonial, Providence, 10-15.
Rose Sydell's—Peoples, Philadelphia, 3-8; Palace, Baltimore, 10-15.
Sam Howe's Show—Berchel, Des Moines, Iowa, 2-6; Gayety, Omaha, Neb., 8-14.
"Sight Seers"—Empire, Brooklyn, 3-8; Newburgh, N. Y., 10-12.
"Social Maids"—Casino, Brooklyn, 3-8; Empire, Newark, N. J., 10-15.
"Sporting Widows"—Gayety, Rochester, 3-8; Bastable, Syracuse, N. Y., 10-12; Lumberg, Utica, 13-15.
Star and Garter Shows—Gayety, Omaha, 1-7; Gayety, Kansas City, 10-15.
"Step Lively Girls"—Lyric, Dayton, 3-8; Olympic, Cincinnati, 10-15.
"Twentieth Century Maids"—Majestic, Jersey City, 3-8; People's, Philadelphia, 10-15.
"Watson's Beef Trust"—Gayety, Pittsburg, 3-8; Akron, O., 10-12; Youngstown, O., 13-15.

AMERICAN CIRCUIT

American—Trocadero, Philadelphia, 3-8; Chester, Pa., 10-12; Camden, N. J., 13-15.
"Auto Girls"—Gayety, Milwaukee, 3-8; Gayety, Minneapolis, 10-15.
"Aviator Girls"—Olympic, New York, 3-8; Plaza, Springfield, Mass., 10-15.
"Beauty Review"—Gayety, Minneapolis, 3-8; Star, St. Paul, 10-15.
"Big Review"—Penn Circuit, 3-8; Gayety, Baltimore, 10-15.
"Blue Birds"—Plaza, Springfield, Mass., 3-8; Grand, Worcester, Mass., 10-15.
"Broadway Belles"—Garden, Buffalo, 3-8; Empire, Cleveland, O., 10-15.
"French Frolics"—Star, Toronto, Ont., 3-8; Garden, Buffalo, N. Y., 10-15.
"Follies of Pleasure"—Star, St. Paul, Minn., 3-8; Sioux City, Iowa, 9-12.
"Frolics of the Nite"—Englewood, Chicago, 3-8; Crown, Chicago, 10-15.
"Girls from the Follies"—Chester, Pa., 3-5; Camden, N. J., 6-8; Wrightstown, N. J., 10-12; Trenton, 13-15.
"Grown Up Babies"—Majestic, Scranton, 3-8; Binghamton, N. Y., 10-11; Schenectady, N. Y., 12-15.
"Girls from Joyland"—Sioux City, Iowa, 2-5; Gayety, Kansas City, 10-15.
"Hello, Paree"—Gayety, Philadelphia, 3-8; Camden, N. J., 10-12; Chester, 13-15.
"High Flyers"—Lyceum, Washington, 3-8; Gayety, Philadelphia, 10-15.
"Innocent Maids"—Lyceum, Columbus, O., 3-8; Wheeling, W. Va., 10-12; New Castle, Pa., 13; Beaver Falls, 14; Canton, O., 15.
"Jolly Girls"—Gayety, Baltimore, 3-8; Lyceum, Washington, D. C., 10-15.
"Lid Lifters"—Howard, Boston, 3-8; Gayety, Brooklyn, 10-15.
"Midnight Maidens"—Star, Brooklyn, 3-8; Olympic, New York, 10-15.
"Mile-a-Minute Girls"—Victoria, Pittsburg, 3-8; Penn Circuit, 10-15.
"Military Maids"—Wilkesbarre, 5-8; Majestic, Scranton, Pa., 10-15.
"Mischief Makers"—Majestic, Indianapolis, 3-8; Gayety, Louisville, Ky., 10-15.
"Monte Carlo Girls"—Standard, St. Louis, 3-8; Terre Haute, Ind., 9; Majestic, Indianapolis, 10-15.
"Orientals"—Empire, Hoboken, 3-8; Star, Brooklyn, 10-15.
"Parisian Flirts"—Gayety, Louisville, 3-8; Lyceum, Columbus, O., 10-15.
"Pennant Winners"—Crown, Chicago, 3-8; Gayety, Milwaukee, Wis., 10-15.
"Peacemakers"—Cadillac, Detroit, 3-8; Englewood, Chicago, 10-15.
"Pirates"—Binghamton, N. Y., 3-4; Schenectady, 5-8; Watertown, N. Y., 10; Oswego, 11; Niagara Falls, 12-15.
Pat White Show—Camden, N. J., 3-5; Chester, Pa., 6-8; Pottstown, Pa., 10; Easton, 11; Wilkesbarre, 12-15.
"Paris by Night"—Grand, Worcester, 3-8; Howard, Boston, 10-15.
"Razzle Dazzle Girls"—Wrightstown, N. J., 3-5; Trenton, N. J., 6-8; Empire, Hoboken, N. J., 10-15
"Record Breakers"—Empire, Cleveland, 3-8; Cadillac, Detroit, 10-15.
"Social Follies"—Wheeling, W. Va., 3-5; Newcastle, Pa., 6; Beaver Falls, 7; Canton, O., 8; Victoria, Pittsburg, Pa., 10-15.
"Speedway Girls"—Gayety, Brooklyn, 3-8; Wrightstown, N. J., 13-15.
"Tempters"—Wrightstown, N. J., 6-8; Lew, Philadelphia, 13-15.
"Trail Hitters"—Century, Kansas City, 3-8; Standard, St. Louis, 10-15.
"World Beaters"—Niagara Falls, 5-8; Star, Toronto, Ont., 10-15.

PENN CIRCUIT

Monday—McKeesport, Pa.
Tuesday—Uniontown, Pa.
Wednesday—Johnstown, Pa.
Thursday—Altoona, Pa.
Saturday—York, Pa.

U. S. LIBERTY THEATRES

Devens—First half, Pictures; last half, Vaudeville.
Upton—First half, Vaudeville; last half, "Stop, Look and Listen."
Merritt — First half, "Stop, Look and Listen"; last half, "Nothing But the Truth."
Dix—Vaudeville. (All week.)
Meade — First half, "Nothing But the Truth"; last half, Vaudeville.
Lee—First half, Camp Show; last half, "My Honolulu Girl."
Jackson—First half, Vaudeville; last half, Pictures.
Gordon—First half, Vaudeville; last half, Pictures.
Dodge—First half, Camp Show; last half, Martini Vaudeville.
Grant—First half, Camp Show; last half, Vaudeville.
Custer—First half, Pictures; last, half, Vaudeville.
Taylor—"Orpheum Follies." (All Week.)
Sherman—First half, Vaudeville; last half, Pictures.
Mills—First half, Vaudeville; last half, "Stop, Look and Listen."
Humphreys—First half, Pictures; last half, Vaudeville.
Stewart—First half, "When Dreams Come True"; last half, "My Honolulu Girl."
Eustis—First half, Pictures; last half, "My Honolulu Girl."
Lewis—Musical Stock. (All week.)
Travis—First half, "Mary's Ankle"; last half, Pictures.
Fort Fill—First half, Pictures; last half, "Mary's Ankle."
Funston—First half, Martini Vaudeville; last, half, Pictures.

MINSTRELS

Fields, Al G.—San Antonio, Texas, 8-9; Victoria, 10; Galveston, 11; Houston, 12.
Hills, Gus—Hagerstown, Md., 6; Cumberland, 7; Altoona, Pa., 8; Johnstown, 10; McKeesport, 11; Butler, 12; Beaver Falls, 13.

TABLOIDS

Lord & Vernon Comedy Co.—Alcazar, Tampa, Fla., indef.
Dave Newman's "Tabarin Girls"—Morgantown, W. Va., 3-8.
Dave Newman's "Moulin Rouge Girls"—Anderson, Ind., 3-8.
Dave Newman's "Hanky Panky Girls"—Portsmouth, O., 3-8.
Dave Newman's "Lady Aristocrats"—New Philadelphia, O., 3-8.
Parker's Wonder Show—Hippo, Fairmount, W. Va.

STOCK

Astor—Guy Players, Jamestown, N. Y., indef.
All-Star Players—Lowell, Mass., indef.
Alcazar Players—Alcazar Theatre, Portland, Ore., indef.
Bessey Stock Co.—Racine, Wis., indef.
Blaney Stock Co.—Colonial, Baltimore, indef.
Blaney Stock—Yorkville, New York City, indef.
Blaney Stock—Lyceum, Troy, N. Y.
Bunting, Emma—14th Street, New York City, indef.
Brissac, Virginia, Stock — Strand, San Diego, Cal., indef.
Castle Square Stock Co.—Castle Square, Boston, indef.
Comerford Players—Lynn, Mass., indef.
Cooper Baird Co.—Zanesville, O., indef.
Crown Theatre Stock Co.—Ed. Rowland—
Corson Stock Co. — Chester Playhouse, Chester, Pa., indef.
Dominion Players — Winnipeg, Manitoba, Can., indef.
Desmond, Mae, Players—Orpheum, Philadelphia, Pa., indef.
Desmond, Mae—Schenectady, N. Y., indef.
Ebey Stock Co.—Oakland, Cal., indef.
Empire Players—Salem, Mass., indef.
Enterprise Stock Co.—Green Bay, Wis., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Gardiner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
Hyperion Players—New Haven, Conn., indef.
Hudson Theatre Stock Co.—Union Hill, N. J., indef.
Howard-Lorn Stock—National, Englewood, Ill., indef.
Hawkins-Webb Co.—Majestic, Flint, Mich., indef.
Hathaway Players—Brockton, Mass., indef.
Keith Stock—Columbus, O., indef.
Liscomb Players—Majestic, San Francisco, Cal., indef.
Liberty Players—Strand, San Diego, Cal.
Malden Stock Co.—Malden, Mass., indef.
Majestic Players—Butler, Pa., indef.
Morosco Stock Co.—Los Angeles, indef.
Metropolitan Players—Binghamton, N. Y., indef.
Martin, Lewis, Stock Co.—Fox, Joliet, Ill., indef.
Nellie Booth Players—(Nellie Booth, Mgr.)—Kenyon, Pittsburgh, Pa., indef.
Northampton Players — Northampton, Mass., indef.
Oliver Players—Shubert, St. Paul, Minn., indef.
Oliver Otis Players—Orpheum, Quincy, Ill., indef.
Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.
Permanent Players—Lyceum, Paterson, N. J., indef.
Peck, Geo.—Opera House, Rockford, Ill., indef.

(Continued on page 34.)

THE NEW YORK CLIPPER

(THE OLDEST THEATRICAL PUBLICATION IN AMERICA)

Published Every Wednesday

A display announcement in this paper will be read by managers, agents and producers the country over.

Everyone interested in the show business is interested in the Clipper. That's why Clipper advertising pays.

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Crolius, Charlie R.
Clarkson, B.
Dorsey, Geo.
Duvall & Lee
Dailey, Robert K.
Ellsworth, Adrian
Frazer, Chas.
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Glasgow, Jas. G.
Hill, Russell
Haines, Nat O.
Hexter, Wm.
Howard, Cliff
Clifford & Edna Howard
Irwin, Jack
Jones, Henry
Kearney, J. F.
Keit, John
Kohler, Manny
Kliment, E.
Keeley, Francis
Klark, Harden
Lynn, Jack
Miller, Fred
Mercer, R. J.
Meeck, Geo. T.
Maddox, Dick
McManus, Geo.
Noble, Horace V.
Rice, Freddie
Newhart, Chas.
Penmeyer, A. J.
Pollock, Samuel
Taylor, E. Forrest
Rigby, Teddy
Ross, Walter
Russell, E. A.
Stanley, Lew
Scammon, Percival
Temple, R. W.
Ten Brooke, Jim
Toner, J.
Stark, Lew
Shakespeare, Eugene
Sims, Musical
Taylor, Arthur
Vogel, H. A.
Valdes, F.
Waite, Billy
Wincot, Edw.
Ward & Cullen
Zimmer, Wm.

LADIES

Ames, Lucille
Adair, Helen
Amar, Mildred
Bennett, Billie
Beechey, Eva
Baker, Clara
Boyle, Edythe L.
Bascom, Arlie
Bennett, Grace
Booth, Jeanette
Claxton, Loretta
Cleveland, Hazel
Clark, Mrs. Don
Conibear, Mrs. Al
Carlton, Lucille
Cummings, Georgia
Dee, Marie
Davis, Lena
De Gum, Florence
Daly, Carrie
Dare, Dinky
Edwards, Helen
Hall, Bobbie
Holloway, Carlotta
Harris, Charlotte F.
Kendig, Etta Mc
Leavitt, Katheryn
De Van, Kitty
La Salle, Dollie
Louis, Cleo
La Brack, Frankie
Lockhart, Mabel
Luker, Eleanore
Le Marr, Helen
Lee, Bessie
McLean, Christie
Madison, Viola
Mantella, Rosetta
Nelson, Billy
Newall, Margaret
Oakes, Katherine
Perry, Augusta
Riley, Louise
Riley, Agnes
Russell, Dorothy
Ross, Olga
Ramsey, May
Russell, Georgie A.
Ross, Mary Jane
Russell, May L.
Sage, Verne
Scott, Lillian
Stewart, Rosalie
Sievers, Anna
Senac, Jean
Sherwood, Hazel
Tabarini, Ollie
Turpie, Belle
Ward, Bessie
Wilson, Bettie

DEATHS OF THE WEEK

HENRY SEYMOUR, the acrobat of the Seymour family, of Norwich, Conn., died recently in San Francisco at the age of fifty-five. He started his career as an acrobat and tumbler in 1884 with Joseph T. Manchester, of his home town. They teamed together for seventeen years under the name of the Rose Brothers. His death leaves one of the four well-known acrobats in his family living, whose name is Ovilla.

CHARLES L. WARREN, of the vaudeville team of Shean and Warren, died last week. He was taken ill while on tour with "Take It From Me."

MAJOR WALTER M'CANN died at his home in Baltimore last week of congestion of the kidneys. Major McCann was well-known as the dramatic editor of the Baltimore News. He was born in Baltimore in 1857 and received his education at Loyola College, of which he was the alumni president for many years. He began his journalistic career forty years ago and gained theatrical prominence through his dramatic reviews. He is survived by a widow and two daughters.

BILLY FIELDING (Ernest Fielding Smith), a well-known English revue comedian, died recently in London after a long illness.

MINNIE SELIGMAN, known privately as Mrs. William Bromwell, and popular in New York as an actress several years ago, died in Atlantic City last week at the age of fifty years.

The deceased was born in New York and made her first appearance on the stage in "Elaine" in 1887 at the Madison Square. At that time she was the wife of Dr. Eugene J. Kauffman, whom she had married during the previous year when she was eighteen years old. Kauffman, who was the editor of the American edition of the London Lancet at one time, and his young wife did not live in happiness together and were soon divorced.

Miss Seligman achieved considerable success on the stage and when she was already well known, married Robert Livingston Cutting, Jr., in secret, at Monmouth Beach, N. J., after having known him for a few weeks only. Her husband's income was reduced to $2,500 by his father and the couple tried acting together. They soon tired of this and Cutting entered the banking business, while his wife continued alone on the stage.

When Cutting, Sr., died there was a contest over the will. A compromise was reached and Cutting received $400,000. Miss Seligman then retired. The two could not get along, however, and following a divorce in 1900, which she got in St. Louis, she again resumed her work as an actress, playing frequently with William Bromwell. In 1907 they were married and subsequently appeared in vaudeville as a team. The body was interred in New York on Tuesday, March. 4.

JOHN LESLIE, an actor, died February 11th in London, Eng., from influenza. Leslie had served in the war and was invalided out a short time before the signing of the truce.

HERBERT MOORE, a writer of vaudeville acts and songs, died last week in Chicago and was buried in that city on February 28th. Moore wrote for many prominent performers and was considered one of the foremost writers in the West.

THEODORE M. HARTON died at his home in Pittsburgh on March 1st of pneumonia. He was known as one of the leading amusement device builders of America, was president of the T. M. Harton Amusement Company and the principal owner of the West View Park in Pittsburgh. He also owned amusement enterprises in Canada and Europe.

WM. H. O'NEIL, well known as a manager of theatres in New England, died February 28th, at his home in Cambridge, Mass. The deceased was born and raised in Boston and has been connected with the theatrical business for a number of years. Among the theatres he has managed are the Palace at Manchester, N. H., and the Palace at Fall River, Mass. The funeral services were held Sunday and were attended by many men prominent in theatricals.

LOUIS EAGAN, an actor for many years and the author of a number of dramas and vaudeville sketches died in the Hackensack, New Jersey Hospital, Feb. 14, of meningitis after six weeks' illness. He was associated with Howard Wall in the proprietorship of a number of stock companies some years ago and later acted as stage manager for Charles Frohman with such stars as Ethel Barrymore Willie Collier, Maude Adams and others of equal importance. His last engagement was with the Western company of "The Little Teacher" for Cohan and Harris for which firm he also appeared in "Hit the Trail Holliday." He was a leading citizen of Hillsdale, New Jersey, and leaves a widow known professionally as Gussie Gardner.

THOMAS H. BIRCH, for the last sixteen years chairman of the Drury Lane Theatre Company, London, Eng., died February 11th at his home in Sussex. The deceased, who was sixty-five years of age, was interested in Manchester and Liverpool theatrical enterprises. His death caused the postponement of a meeting of the Board of Directors to consider the Stoll-Gulliver amended offer for Old Drury.

ERIC ROSS, a well-known English actor, died February 15th in London, from influenza.

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Mr. George W. Winniett,
1402 Broadway,
New York City.

Dear Mr. Winniett:
Played Mabel S. Keightley's play, **"THE JUDGMENT OF MEN,"** at the 5th Avenue, Brooklyn, to a very big week's business. The play is O. K. in every sense of the word. All parts are good and the story great; the situations immense and the comedy is excellent. In my opinion the play is worthy of a New York production and can easily be classed as a "sure-fire" stock play. Any stock wanting a good, clean drama with a "kick" can't go wrong on "The Judgment of Men." I have paid the big figures for many so-called successes, which were not half as good. Hope you have more like it to offer me.
Yours most truly,
(Signed) **W. O. MacWatters.**

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SIGHT SEERS
Next Week—HELLO AMERICA

MOTION PICTURES

CENSOR STATES WON'T RECEIVE FILMS

NAT'L ASSN. TAKES NEW STAND

The producers and distributors holding membership in the National Association of the Motion Picture Industry will not ship a foot of film into Nebraska, North Carolina or South Dakota, if the censorship measure now pending in the legislatures of those States is enacted into law.

The National Association's decision to leave the three States in question practically movieless, in the event that their respective law-making bodies pass the drastic censorship legislation now under consideration, was arrived at last Wednesday at a meeting held in the offices of the Goldwyn Corporation.

Immediately following the meeting, Gabriel Hess, chairman of the National Association censorship committee, sent out a telegram to the association's subchairmen in Nebraska, North Carolina and South Dakota, in which he outlined the stand taken by the N. A. M. P. I. It reads as follows:

"If censorship bill passes in your State, cannot and will not ship motion pictures into State. Feel it my duty to advise you now, as they will not assume responsibility for damage resulting from closing the motion picture theatres.

"(Signed) GABRIEL HESS."

Similar action will be taken by the National Association, should any other State legislatures pass drastic censorship laws. In view of the fact that the N. A. M. P. I. embraces ninety-five per cent of the manufacturers and distributors in its membership, it can be readily seen that film entertainment in those States whose legislatures insist on the passage of what the picture men describe as annihilating legislation, will become more or less a thing of the past.

A thirty-page pamphlet giving arguments and reasons against film censorship, is now in course of preparation by the National Association. This, when completed, will be sent out to exhibitors, exchange men, boards of trade, etc. all over the country, as a means of combatting censor sentiment.

Aaron Jones, of Jones, Linick and Schaefer, was appointed State chairman of the National Association's Illinois censorship committee on Monday. The New York committee will hold weekly meetings, from now on, in order to keep closely in touch with the censorship situation.

PALMER SETTLES CASE

The suit for $2,500, which Harry A. Palmer brought in the Supreme Court against the National Film Corporation, was settled for $1,500 last Friday.

The previous week the case was tried before Judge Hotchkiss and a jury, and resulted in a verdict for the defendant being brought in by the jury. A motion was made by H. J .and F. E. Goldsmith, attorneys for Palmer, to have the verdict set aside, and it was said that the judge intimated he would grant the motion when he took the matter under advisement. The settlement last week was made before Judge Hotchkiss had decided the motion.

Palmer's claim was for commissions he alleged were due him for the successful negotiation for the sale of the British rights to the picture "Tarzan of the Apes." S. A. Lowenstein and J. R. Rubin were the defendant's attorneys.

FILM MEN WANT HOME

At a dinner which William A. Brady gave to a number of people active in the motion picture world last week contributions for a clubhouse were taken up amounting to $21,000. Brady will soon name a committee of six to aid Charles Zittel to raise funds for the new clubhouse, which will be built at a cost of $50,000.

The Film Club of America has agreed to turn over all the proceeds from their ball to be held on April 11 at the Commodore Hotel. Among those present at the dinner who gave checks were the following: Adolph Zukor, William R. Hearst, Jules Brulatour, W. A. Brady, Richard Rowland, Arthur Friend, Jesse Lasky, Carl Laemmle, R. H. Cochran, Marcus Loew, Edward Earle, Winfield Sheehan, Walter W. Irwin, John M. Flynn, J. S. Black, Eleck John Ludvigh, Walter E. Green, Will Smith, Louis Blumenthal, William Wright, Frederick Elliott, Morris Kohn, A. L. Brown, Al Lichtman, Fred Beecroft and John Allicoate.

FORMS CANADA COMPANY

The Select Pictures Corporation has announced the formation of a Canadian company for the distribution of their production all over the Dominion. They have already organized their headquarters at Toronto, Ontario, under the name of Select Pictures Corporation, Ltd., of Canada, and have seven branches in that many Canadian cities.

The officers of the new company are Lewis J. Selznick, president; J. P. Bickell, vice-president; secretary, Morris Kohn, and W. J. Nathanson, treasurer and managing director. The branches of the new company are as follows: Montreal, Quebec; St. John, New Brunswick; Winnipeg, Manitoba; Calgary, Alberta; Vancouver, British Columbia, and Canadian headquarters, 21 Adelaide street, West, Toronto, Ontario.

SUES ALLEGED MGR. FOR $5,000

Milton Gosdorfer, alleged proprietor of the Odeon Theatre, on 145th street, was made defendant in a $5,000 damage suit last week before Justice M. Worley Platzek in the Bronx Supreme Court, brought by George Rubin, for assault committed on him in that theatre on November 6, 1917. The assault was committed by a man named Jack Levy, whom Rubin believes to have been an employe of the theatre, but has been unable to prove that this is a fact as Gosdorfer has refused to affirm or deny it. Furthermore Gosdorfer, through counsel, claimed that he did not own the theatre.

PARAMOUNT SIGNS IRENE CASTLE

Mrs. Vernon Castle, who now chooses to be known as Irene Castle, signed a contract last week to appear in pictures with the Famous Players-Lasky Corporation. Mrs. Castle returned a few weeks ago from London, where she went after appearing in "Patria," the war serial produced a year and a half ago.

Her first picture for the Famous Players will be a scenarioized version of "The Firing Line," the novel by Robert W. Chambers. Mr. Chambers himself will adapt the story for the screen.

WILSON TO SEE "MADE IN AMERICA"

"Made in America," the semi-official production which shows how the selective draft was put into operation, will be seen by President Wilson on his trip back to France on board the *George Washington*. The film, which is distributed by the W. W. Hodkinson Corporation, is a serial in eight episodes, showing the various steps used by the Government in the draft. It will also be shown to the soldiers of the A. E. F. in France and a copy of it will be sent to General Pershing.

BIG FOUR WON'T BEGIN WORK UNTIL NOV. 1

ABRAMS BIDS FOR DISTRIBUTION

The Griffith-Fairbanks-Chaplin-Pickford combination will not begin active operations in the producing line until next November, according to a representative of one of the members of the organization.

Fairbanks, whose Paramount-Artcraft contract expired a couple of weeks ago, will be the first of the quartette to start producing for the United Artists' Association, the corporate title of the Big-Four combine.

Mary Pickford will be kept busy filling her First National contract until about the first of September, it is understood, and Chaplin, who is also under contract to the First National, still has four more productions to deliver before he can turn his attention to furnishing his proportionate share of Big-Four films. The undelivered First Nationals will occupy Chaplin's time until well into the fall, it is estimated.

Griffith, while awaiting the fulfillment of existing contractual agreements by his associates, will produce three specials for the First National, a task that will take him at least six months to complete.

Nothing definite has been decided on as yet, as to how many pictures each member of the combination will contribute to the yearly output of the Big-Four. It is quite likely however, that the number of individual productions will not be more than five or six, at the most.

No distributing arrangements have been perfected up to the present time. Hiram Abrams was reported to have placed an attractive proposition before the four film stars last week with respect to the marketing of their product. The deal is said to be still hanging fire.

ELEVEN MANAGERS ARRESTED

ELIZABETH, N. J., March 3.—The element in New Jersey which is opposed to Sunday shows has taken a big step in its fight to eliminate Sabbath performances here. The Vice and Immorality act, generally known as the New Jersey Blue Law, has been cited as a test case. Eleven proprietors of local motion picture houses pleaded not guilty to indictments which charge them with operating disorderly houses by keeping their theatres open on Sunday. Each of them was held for $100 bail, pending trial on March 13.

Among the men arrested was Edward M. Hart, manager of the local Proctor houses, and William D. Shafer, who manages Fox's Liberty Theatre. Justice Bergen, of the Supreme Court, caused the indictments when, in charging the Grand Jury, he declared that running Sunday shows was a violation of the Vice and Immorality act.

BUY STORIES FOR ROGERS

Samuel Goldwyn has already purchased two stories to keep Will Rogers busy on his arrival in the Goldwyn California Studios. They are "Aleck Lloyd," by Eleanor Gates, the author of "The Poor Little Rich Girl" and others, and "Over and Red," by H. H. Knibs. He has also purchased another for the Ziegfeld star, the name of which has not yet been announced.

Rogers and his family will move from Long Island to California at the end of the present Ziegfeld season, where he will remain to make pictures on a long contract with Goldwyn.

FIGHT FOR SUNDAY SHOWINGS

NASHVILLE, Tenn., Feb. 27.—The American Recreation League, of Washington, D. C., has started a fight in this state against the so-called "blue laws," which forbid the exhibiting of motion pictures on Sunday. The league has already introduced a bill in the state legislature calling upon that body to abolish any law upon the statute books which interferes with the pleasure of the people on Sundays. The bill has already passed two readings, and from all appearances will come up again.

Mr. Hudeburg, managing director of the league, said that the organization has no interest in the motion picture industry whatsover, but is fathering Sunday openings from a viewpoint of recreation only. He also announced the fact that the league intends to introduce like bills not only in Tennessee, but in every State of the Union which has on its statute books any law that prevents Sunday motion pictures.

N. Y. EXHIB'S. HOLD CONFERENCE

SYRACUSE, N. Y., Feb. 28.—The New York State Motion Picture Exhibitors' League held a conference here last week in which it advocated local option for the Sunday exhibitors of films.

Dr. Roy S. Copeland, the Health Commissioner of New York, was present and spoke of the good that films had done in the fight against the epidemic that prevailed. Senator Thompson, of Niagara County, who is the sponsor of the bill for local option in motion pictures on Sunday, gave his reasons for putting the bill in the legislature. Sydney S. Cohen, of New York City, was re-elected president of the league; W. W. Linton, of Little Falls, was elected treasurer, while Sam Berman, of Brooklyn, went into the office of secretary.

SIGN ANOTHER U. S. OFFICIAL

WASHINGTON, D. C., March 1.—Oscar A. Price tendered his resignation from the office of assistant to the general director of railroads today, in order that he may become president of the United Artists' Corporation, a company of film stars, at the head of which are Mary Pickford, Charlie Chaplin, Douglas Fairbanks, and D. W. Griffith.

The resignation becomes effective on April 1. Price will make New York City his headquarters and will be associated with William G. McAdoo, counsel for the United Artists' Corporation. McAdoo is in Los Angeles at present, his office being established there.

SELL "THE GREAT GAMBLE"

A. Alperstein, general manager of the Western Photoplays, Inc., announces that the far eastern territory of the new serial, "The Great Gamble," has already been disposed of. It was sold last week on the strength of the producer's reputation. Joseph A. Golden, the director of the serial in which Ann Luther and Charles Hutchinson are the co-stars, has arrived in the South, where work is going full tilt on the production.

PAYS $60,000 FOR EVERYWOMAN"

The Famous-Players Lasky Corporation has acquired the rights to "Everywoman" at a price of $60,000. They do not intend to place the picture in production for some time yet and the cast and director have not been selected. "Everywoman" was played on the legitimate stage successfully for many years.

UNIVERSAL MAKES PROMOTIONS

George E. Kahn has been promoted to the managership of the export department of Universal, succeeding G. E. Hammond, who resigned. He has been Carl Laemmle's assistant for the last six years and is succeeded by Dan E. Lederman, who has been with Universal for twelve years.

FEATURE FILM REPORTS

"THE FORFEIT"

Sunset—Five Reels

Cast

Jeffrey Masters.....*House Peters*
Elvine Van Beuren.....*Jane Miller*
Bob Whitestone.....*William Human*
Sikem Bruce.....*Hector V. Sarno*
Bud Tristam.....*L. H. Welles*
Nan Tristam.....*Blanche Abbott*
Dug MacFarlane.....*George Murdock*

Story—Drama. Written by Ridgewell Cullom. Directed by Frank Powell. Features House Peters and Jane Miller.

Remarks

"The Forfeit" is an interesting and well acted drama. The picture has a great deal of action, is well filmed and replete with interesting situations. It is, however, inconsistent in places. At the start, it is explained that Nan loves Jeffrey, while Elvine is pictured as being somewhat fickle. The author, in the end, when Jeffrey and Elvine are happily united, completely forgot Nan.

William Human who, in the role of Bob Whitestone, becomes the leader of the Lightfoot Gang, a group of cattle rustlers, does not look like a grizzled cattle thief and is generally unsuited for the role. The picture is one in which there were many possibilities, but advantage was not taken of all of them.

Jeffrey Whitestone, who has been disinherited by his father, has gone west, where he has amassed a fortune as half owner of a cattle ranch, the other half of which is owned by Bud Tristam. Jeffrey's brother, Bob, has been disinherited for marrying Elvine Van Beuren against the wishes of his father. Bob also goes to the west, where, unknown to his wife, he becomes the leader of the Lightfoot gang, a number of cattle thieves. Dug MacFarlane offers $10,000 for information leading to the discovery of the hiding place of the rustlers. Elvine chances upon the rendezvous by accident, and tells MacFarlane where it is. He goes with a posse to the camp, and Bob, who is found there, is captured and hung. It is not until after Bob is hung that Elvine learns that he was the leader of the gang. Four years later, Jeffrey meets Elvine, who has assumed her maiden name, neither knowing the identity of the other. They fall in love immediately. They are married and go back to Jeffrey's ranch, where cattle thieves are operating. Jeffrey later learns that Elvine was the wife of his brother and the woman who told of the camp. He has decided that they are to be separated when the rustlers, led by Sikem Bruce of the old Lightfoot gang, plan to avenge themselves upon Elvine by killing Jeffrey. He has almost fallen into their trap when Elvine rushes to the scene. Jeffrey is victorious in the melee and Elvine is wounded. When he sees her lying wounded upon the ground Jeffrey's love is re-awakened, and they face a new life of peace and happiness.

Box Office Value

One day.

"YOU NEVER SAW SUCH A GIRL"

Paramount—Five Reels

Cast

Marty Mackenzie.....*Vivian Martin*
Eric Burgess.....*Harrison Ford*
Fannie Perkins.....*Mayme Kelso*
Uncle Ebau.....*Willis Marks*
Mr. Burgess.....*John Burton*
Mrs. Burgess.....*Edythe Chapman*
Judge Eustace.....*Herbert Standing*
Mrs. Eustace.....*Claire Anderson*
Reagan.....*James Farley*
Gentleman Jack.....*Morris Foster*

Remarks

Marty Mackenzie was adopted by Uncle Ebau when, at the age of two, her mother died. Marty grows up and is idolized by Uncle Ebau. His sister, Fannie Perkins, who has been living with him since Marty lost her mother, has acted as a second mother to her. Ebau dies as the result of a fall and leaves them practically penniless. Marty rumages through her mother's trunk and finds proof that Mrs. Burgess, who is a leader in society, is her step-grandmother.

Marty packs up their Ford truck with all the antiques and together with Fannie Perkins leaves for the city to sell them. They tell the neighbors their intentions and on their arrival at the antique shop they find that their neighbors have sent a carload of antiques before them and overstocked the place.

They then ride to the country home of Mrs. Burgess and find no one home. While they are there, Gentleman Jack, a burglar, ransacks the house and puts all his loot in their truck.

In the meantime, Eric Burgess, an aviator, comes to get a uniform, as his other uniform has been stolen by Gentleman Jack in the house where Eric was at a party. Eric sees Marty and Fannie, who mistake him for a burglar. While they are making mutual explanations, Reagan, the caretaker of the premises, prevents the real burglar from escaping with the loot.

Eric is engaged to a Katherine Spencer, who is really in love with his uniform. He falls in love with Marty and takes her to a party. In the meantime a mutual liking has sprung up between Fannie and Reagan. On returning from the party Mrs. Burgess requests the girls to leave the next day and denies the relationship. They leave, but on the same day Eric discovers that he is really Marty's step-uncle and gets a confession from his mother to that effect. He goes to the farm with Reagan and the two couples are reunited.

"THE TWO BRIDES"

Paramount. Five Reels.

Cast

Diana Angelo.....Lina Cavalieri
Prince Marko.....Courtney Foote
Count Gabrielle di Angelo.....
..... Warburton Gamble
Donata di Angelo.....Hal Reid
Angelo's Housekeeper.....Mrs. Turner

Story, dramatic. Written by Alicia Ramsey, scenario by Margaret Turnbull, directed by Edward Jose, featuring Lina Cavalieri.

Remarks

In "The Two Brides" Lina Cavalieri has scored another hit. The opera star registers unusually well on the screen and, as an artist, rates among the best. Although the plot of the story has nothing new in it, the material is well handled by a very able cast.

Donata di Angelo is a poor Italian sculptor who lives on an island with his daughter, Diana. Although poor, they are respected by the natives as the most important people there. Just after finishing a statue for which Diana posed, Donata is stricken with paralysis, which incapacitates him for work.

Count Gabrielle, his degenerate nephew, then comes to live with them, after being compelled to leave Italy by Prince Marko, an art collector whose name the count has forged to several checks. The prince, hearing of the statue, comes to the island to see it. He gives the count some money and prevents a marriage between him and the girl. Diana's father then dies and the Prince buys the statue and marries her.

On the eve of Diana's social triumph, however, Gabrielle returns and exposes the fact that the Prince practically bought her, by paying him money to leave the country. Diana, enraged at the fact, destroys the statue and goes back to the island. A few days later the Prince comes to get her, and after a fight in which he kills the Count, they are reconciled and the film ends in a love scene.

Box Office Value

One day.

PATHE TO RELEASE NEW SERIAL

E. K. Lincoln and Dolores Cassinelli are featured in "Stars of Glory," the patriotic production by Leonce Perret. It will be released by Pathe Exchange, Inc., as a special feature.

"CHILD OF M'SIEU"

Triangle. Five Reels

Cast

Marie.....*Baby Marie Osborne*
Phillip.....*Philo McCullough*
Absinthe.....*Harrish Ingraham*
Celeste.....*Claire Alexander*

Story—Melodramatic. Directed by Harrish Ingraham. Photographed by W. W. Nobles.

Remarks

Marie, a child rescued from a fire, her parents being unknown, lives in the inn of M'Sieu, a Bohemian, where all sorts of artists and tourists gather. She is loved by all, being a charming little girl.

Through her kindness Celeste, who is despairing and tired of life, is given shelter and a position in the tavern by M'Sieu. Here she and Phillip fall in love and go together to a masque ball. "The Lace Lady," a flirt, attracts Phillip for the moment and Celeste, who catches him in the act of kissing the former, is deeply grieved. Marie, however, manages to have matters "fixed" again and Phillip and Celeste are reunited. A love scene concludes the film.

Box Office Value

One day.

"IT'S A BEAR"

Triangle—Five Reels

Cast

Orlando Winthrop.....*Taylor Holmes*
Kitty, the school teacher.....*Vivian Reed*
William Cogney.....*Howard Davies*
Bell.....*Edna Phillips Holmes*

Story—Comedy. Written by Nina Wilcox Putnam and Norman Jacobson; directed by Lawrence Windom; photographed by Sam Landers; featuring Taylor Holmes.

Remarks

"It's a bear" is a western comedy, and while the theme has been used before, the way in which it is presented makes up for the lack of originality. Taylor Holmes plays his role admirably and the supporting cast is capable, the cowpunchers and shepherds doing particularly well. Continuity has been sacrificed in several places to produce the desired effects, but, nevertheless, the picture is pleasing. The photography is good and the film has enough action to keep up interest.

Orlando, who has been looked upon as a failure at home, decides to go out west, where Cogney, the foreman of his father's sheep ranch, is not attending to his duties. Orlando, upon his arrival, is laughed at, but makes good eventually, frustrating several plans formulated by Cogney to make him appear ridiculous. In the end Orlando and Kitty, the school teacher, are happily united.

Box Office Value

One day.

Mack Sennett's Exceptional State Rights Opportunity

the latest and greatest feature comedy in five parts

"Yankee Doodle in Berlin"

featuring

Bothwell Browne, Ford Sterling, Marie Prevost, Ben Turpin

and an all-star SENNETT cast

THE BIGGEST AND FUNNIEST LAUGH-FILM IN YEARS

(SOL LESSER BOUGHT THE RIGHTS TO ALL THE PACIFIC COAST STATES BEFORE HE WAS HALF THROUGH REVIEWING THE PICTURE)

Applications for territorial rights will be considered in the order of their receipt.

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FILM FLASHES

Harry A. Spoor, London representative of the Essanay Company is in New York. This is his first visit to America in ten years.

David G. Fischer will leave for Florida this week to make another picture.

Iola Forrester is the co-author of "The Unveiling Hand."

Tom Terriss has started directing Alice Joyce in "The Girl Without a Heart."

The United Pictures Corporation is issuing, a new house organ called the "United Exhibitor."

Edward Jose is planning to become an independent producer on the completion of his work with Paramount.

Ben Blumenthal, president of the Export and Import Film Company has arrived in France.

M. R. Lowenthal has resigned from the Lowell Cash has accepted the position of publicity man with Universal and started work this week.

Henry Friedwell was fined last week for admitting children into the Coleman Motion Picture Theatre in the Bronx.

Henry Gsell, who has played with Pearl White, has changed his name to Henry G. Sell.

Katherine MacDonald will be Louis Bennison's leading lady in "Speedy Meade."

Vitagraph has purchased the rights to "A Stitch in Time" from Oliver D. Bailey.

WIFE COSTS HIM $10,000 JOB

Louis Sherwin's wife has cost him a $10,000 a year job, according to an affidavit made by him last week in answer to her separation suit. By her continual persecution of him and the mental distress her actions have caused him he has resigned his position as publicity promoter for the Goldwyn Pictures Corporation. Harry G. Kosch filed the affidavit in opposition to Mrs. Sherwin's application for alimony and counsel.

Louis Sherwin became known as dramatic critic of the New York Globe, which position he left last Fall to accept a position on the Goldwyn staff at $200 per week. In his affidavit, Sherwin relates that his home has been made intolerable by his wife since the birth of his first child and that, because of that, he has broken under the strain and is unfit to perform his daily duties with the Goldwyn concern and has therefore tendered his resignation. Mrs. Sherwin, through her attorney, John J. Whalen, asked for $200 a week alimony and $1,000 counsel fees, but the court cut the former to $30 per week and the counsel fee to $100.

FITZGERALD GOING ABROAD

Harry Fitzgerald will sail for London on the *Aquitania* on Thursday. Fitzgerald, while abroad, will look the English and French vaudeville field over, with a view to booking American acts on the other side. If he discovers any big novelties in England or France that he figures will appeal to American vaudeville audiences, he will endeavor to book them over here. During his absence his brother, Leo Fitzgerald, will manage his office and handle the bookings of his acts on the Keith, Orpheum and Interstate time.

TAMPA TO HAVE NEW HOUSE

TAMPA, Fla., Feb. 27.—Ground for a new theatre will be broken here early in March and, according to the contract, will be completed in September. It will be erected by the LaBelle Amusement Company at a cost of $150,000.

HAS "SIMPLE SIMON SIMPLE"

"Simple Simon Simple," by Charles Brown, is to be produced by Leonard A. Meehan, shortly. It will play in western Canada for eight weeks for the United Producing Company of Calgary, Alberta. Charles A. Williams will act as advance agent, while Meehan will stay with the show. Arrangements are now being made for them to tour the South, starting in August.

FORM NEW PRODUCING COMPANY

Jed F. Shaw and Alexander Johnstone have formed a new producing company and taken offices in the Selwyn Theatre. Shaw has been associated with Winthrop Ames and Johnstone was concerned in the making of "Fiddlers Three" and other musical plays. The initial production of the new firm will be a musical comedy production.

WIN SUIT OVER CUTS

WASHINGTON, D. C., March 3.—The decision of the lower courts in deciding in favor of the L. A. Westerman Company in its suit against the Dispatch Printing Company of Columbus for using copyrighted advertising cuts was upheld today by the Supreme Court. It was the Westerman Company that made the appeal, claiming that the compensation for loss suffered as allowed by the lower court was insufficient.

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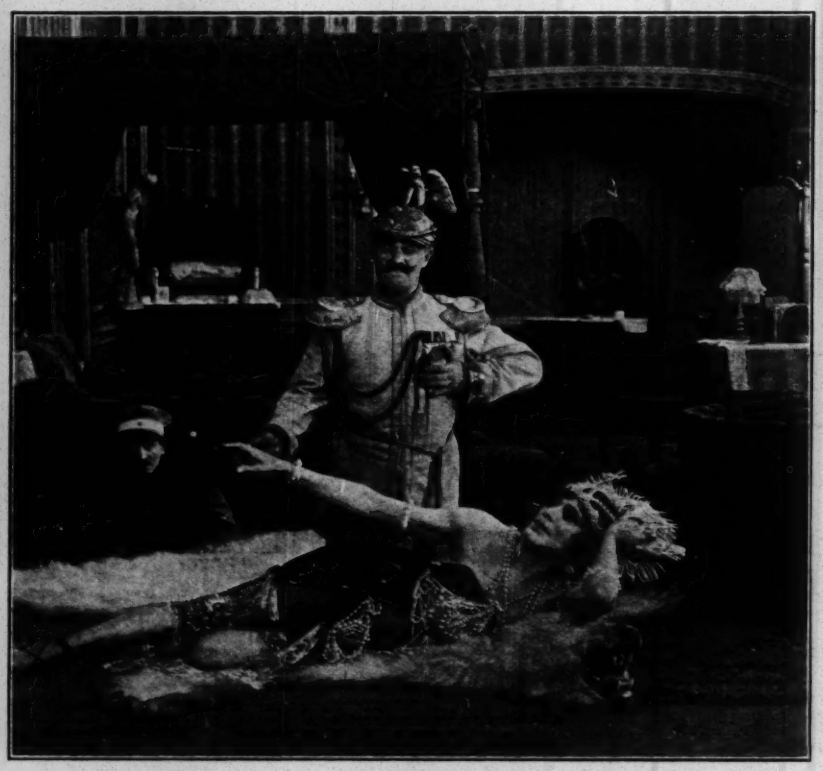

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